

METAL FORCES

No. 7

80p

DORTHEE PESCH (Warlock)

**TKO
SAVAGE
CHARIOT
THE RODS
WARLOCK
WITCHFYNDE
WRATHCHILD
IRON MAIDEN**

transient

EDITORIAL

So issue 7 is here. It doesn't seem that long since we started METAL FORCES, but it's well over a year now and we hope you enjoy reading the mag as much as we enjoy writing it. What we'd like to see now is some more 'audience participation' as it were. We naturally think we are perfect but we need you to tell us what we should and should not be covering - are we too wimpy for example or perhaps we don't cover a wide enough field.

What bands do you as the reader want to see covered? Let us know your ideas.

We'd also like to know how easy (or difficult), it is for you to get your MF. Does your local store stock it? Do they run out of copies quickly? Please answer these questions for us. So we can try and give you the best distribution and service possible.

Anyway, our next issue (December) will feature our end of year poll so get thinking now and start to choose your metal gods of '84 and those you think will make it big in '85. A special coupon will appear next issue and a draw will be made from all the votes cast with some really excellent prizes.

Well, I'm off to see the NEW TORPEDOES now (my tip for band of '85). So you can get your thinking caps on whilst I go and check out some serious rock and roll. See you next issue.

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PLAYLISTS

BERNARD DOE

1. "Red Hot And Heavy"-PRETTY MAIDS(CBS LP)
2. "Steel The Light"-Q5(Albatross Records LP)
3. VICE (US Demo)
4. "Lords Of Sin"-WITCHFYNDY(Mausoleum Records LP)
5. ZILLION (US Demo)

DAVE CONSTABLE

1. "Red Hot And Heavy"-PRETTY MAIDS(CBS LP)
2. "Steel The Light"-Q5(Albatross Records LP)
3. "White Sister" - WHITE SISTER(EMI America LP)
4. SHY - New Demo
5. "War And Pain" VOI VOD (Roadrunner/Metal Blade LP)

STEVE HAMMONDS

1. "March Of The Saint"-ARMORED SAINT (Chrysalis LP)
2. "Hail To England" - MANOWAR (Music For Nations LP)
3. "Condition Critical"-QUIET RIOT(Epic LP)
4. "Touch The Night"-MARSEILLE(Ultra Noise LP)
5. "Red Hot And Heavy"-PRETTY MAIDS(CBS LP)

DAVE REYNOLDS

1. "Straight From The Heart"-WHITE SISTER (From "White Sister" LP on EMI America)
2. LIEGE LORD (US Demo)
3. "Bears" - ZEBRA (From "No Tellin' Lies" LP on Atlantic)
4. ENFORCER (US Demo)
5. "Isolation" - TOTO (CBS LP)

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Pic Laars Aaro

PRETTY MAIDS(above) have just finished recording their new album "Red Hot'n'Heavy" for CBS Records. The album will be released towards the end of September and will feature 9 tracks - "Night Danger", "Battle Of Pride", "Queen Of Dreams", "Back To Back", "Waiting For The Time", "A Place In The Night", "Cold Killer", "Red Hot'n'Heavy" and a cover of the **THIN LIZZY** classic "Little Darlin'".

MERCIFUL FATE who have just released their second album "Don't Break The Oath" have moved its only official fan club to Copenhagen. The new address is: **MERCIFUL FATE COVEN**, P.G. Ramme Alle 66. 5th. 2000F, DENMARK.

HELLHAMMER that cult Swiss band who were about to succeed in Total World Domination have split up! Guitarist and **HELLHAMMER**'s brainchild Tom Warrior (alias Satanic Slaughter) says "We reached a point where the weak concept of **HELLHAMMER** couldn't satisfy us anymore. We wanted to play heavier but Vince and especially Bruce didn't like this direction." This together with, and I quote, "lack of technical guitarwork." seems to be the bands downfall. However, all is not lost! Tom Gabriel Warrior and **HELLHAMMER**'s bassist Martin Alm have recruited drummer Isaac Darso and formed a new band - **GELIG FROST**. This new trio promise to be "much heavier and more technical" and plan to record a "three-track 12" EP, entitled "World Tales", in the autumn followed by their debut album, "We Mega Therion" in the spring of '85. Both slices of vinyl will be on West Germany's Noise Records.

L.A.'s **MALICE** (featured in MP4) has signed a long-term recording deal with Atlantic Records.

Ex-TYRAN vocalist **Kal Swan** has a song entitled "Love Is A Lie" featured in the box office smash horror movie - "Friday 13th - The Final Chapter", directed by Joseph Zito. The song, which is performed by Kal's new band **LION**, was chosen from numerous applicants. Meanwhile, **LION** (which also features former **LOVE STAR** guitarist Tony Smith) are at present recording new material at The Record Plant in LA.

POWERTHRASH is the title of a brand new magazine being launched in the US that promises to be totally dedicated to power metal and nothing more. Further info on the magazine can be obtained by sending an SAE/IRC to **POWERTHRASH C/O Gene Khoury**, 112 Mountaineer Terrace, Clifton, NJ 07013, USA.

Canadian quartet **RECKLESS** have signed to the "Heavy Metal America" label.

NIGRO-MANTIA are a new Danish 5-piece who play progressive but Heavy metal. The bands are about to record their first demo. For more info write: **NIGRO-MANTIA c/o Peter Bialli**, Norregade 10, DK 9800, Hjørring, DENMARK.

MASQUERADE are a four-piece heavy rock band from Mansfield, Notts who have apparently been attracting a lot of interest from major rock labels. The band are currently preparing for an extensive UK tour.

Dutch rockers **HIGHWAY CHILE** release a new 6-track album entitled "For The Wild And Lonely" on Cleveland Mirus Records in September. The track listing is "The Power And The Force", "Pale Blue Eyes", "The Omerta (Lucky No More)", "Custer's Last Stand", "Brand-New Star" and "Horses And Shields".

Ex-SATAN and AVENGER vocalist **Brian Ross** is to reform his old band **BLITZKREIG**. An album entitled "Blitzkrieg (A Time Of Changes)" will be released soon as a Brian Ross solo project featuring guest musicians, including Mick Moore of AVENGER on bass and Jim Siroto, the original **BLITZKREIG** guitarist. After the album has been released, Brian Ross will set about recruiting new members for a permanent **BLITZKREIG** line-up. Look out for an exclusive interview in the next issue.

Word out of New York, is that a brand new metal project is in the works. An album project known only by the name of "Thrasher" has just been recorded at Music America in Rochester, NY. The nucleus and songwriters of this project are Carl Canedy of THE RODS and Duck of SHAKIN' STREET. Also appearing on the LP on various songs are Kenny Aaronson, Billy Sheean, Jack Starr of VIRGIN STEEL, Marc Cowling of PAT TRAVERS BAND and Gary Driscoll who was the drummer on the last RAINBOW LP.

The forte of this project is in the lead vocal spot. Bill Lionel of HELSTAR will be doing the vocals on two songs, "She Likes It Rough" and "Burning At The Steel Light". The other songs will be handled by the great Brad Sinsal of TKO. With the combination of those two, you know this LP will be great! Look for it in late September.

ANTHRAX vocalist Neil Turbin has parted company with the New York band, following the usual personal and musical differences. Neil is planning to front a brand new group that he promises to be "twice the heaviness and power and half the ego". Prospective bands or musicians can contact Neil by phoning New York (212)428 4955.

San Francisco's **LAAZ** ROCKIT have signed to Target Entertainment and release their debut album, "City's Gonna Burn", in September.

THE BAILEY BROS, Britain's top Heavy Metal DJ's, require bands with finished masters to send a cassette for consideration for "the ultimate compilation album" to be released on a major European independent label. One side of the album will be bands from the USA and the other side from UK and Europe.

Send tapes to BAILEY BROS, 12 Brindley Court, Killamarsh, Sheffield, South Yorkshire, S31, ENGLAND.



New York's **OVERKILL** (pictured above), who are featured on two recently released HM compilation albums - "Metal Massacre 5" and "New York Metal '84" - do not, as previously reported have a record deal with Hardcore Metal Records. The company is no

longer in existence. However, the band (featured in MF3), are currently negotiating with several independent labels and are expected to announce a deal soon. For more info on the band write to **OVERKILL**, c/o Lee J. Kudrat, Box 721, New Providence, NJ 07974, USA.



Germany's **WARLOCK** (above) will be recording their second album in September. It will be released on Mausoleum Records on October 29th. The same label will also be releasing the new **CROSSFIRE** album on November 12th.

HADES have parted company with their lead vocalist Paul Smith after five years. At present the New Jersey band are auditioning for a replacement.

German Metallists **TRANCE**, are currently working on their third album. Tentatively titled "Victory" tracks will include "Apocalypse Now", "Break The Chains", "Rein Ne Va Plus", "One Man Fighter", "Back Home", "We Are The Revolution", "Halloween" and "Victory". For more info on the band and merchandise write to: **TRANCE FAN CLUB**, P.O.Box 1233, D-6740 Landau, WEST GERMANY.

Continuing with the battle of the two **HELLION**'s saga: A far from happy bassist Dave Clark Howell from the New York **HELLION** has contacted **METAL FORCES** following the comments made by the LA version's vocalist Anne Boleyn in the last issue. Dave says "METAL FORCES readers should not be deceived by the rantings and ravings of a certain gang of incompetent Californian weirdos and freaks led by the constantly neurotically cramped Anne Blow-Job, who have vilely insulted the league of New York metal fans with their vain attempts at discrediting the name of **HELLION**. Since our name and logo were registered and trademarked at the time of our 1982 single release, "One Way Or Another", any dispute over the true ownership of the name is hence rendered futile.

"Equally ridiculous are the acid-rain induced cries of cashing in on Ms. Blow-Job's self-proclaimed "success". In reality, our "Dangerous Maneuvers" album has consistently outsold the false **HELLION**'s lame vinyl offering worldwide. A quick glance at the **Pembangers** section of any **METAL FORCES** issue will verify the neo-celebrity of Los Angeles' sorry lot. The greedy slime and slut who slinks otherwise are nothing more than a foul-smelling gang of self-centered bullshit artists with massively over-blown egos."

The New Yorkers are currently in the Hit Factory Studio recording their second album. For merchandise and fan club info on the band write to: **HELLION REBELLION MERCHANDISE**, P.O.Box 1545, Spring Valley, NY 10977, USA.

Meanwhile in LA, Anne Boleyn's **HELLION** have been recording a new demo. Produced by Ronnie James Dio the two tracks "Get Ready" and especially "Run For Your Life" are by far the best the band have recorded to-date.

The long awaited second album from TKO "In Your Face" will be released at the end of September in the US by Combat Records. The album, which was first reviewed by Dave Reynolds over a year ago in MF1, will be released in the UK on Music For Nations. The bands vocalist Brad Sinsel is the sole remaining member of the original TKO. The rest of the line-up reads Kjarntan Kristofferson (guitar), Scott Earl (bass) both from CULPRIT, and Michael Aleksich (drums).

ICON

PAINTED METAL KILLERS

A few months ago I was blasted to the point of no return by a new American import album. The name was ICON. The band, previously known by the ridiculous title of THE SCHOOLBOYS dealt a swift blow to the brain cells and left me in a state of shock. Here was another fine discovery who could deliver heavy duty metal goods yet still retain a smug commercial edge that would satisfy US radio stations or MTV. The band are the sort that the latter should pick up on with their MOTLEY CRUE meets HANOI ROCKS in MALICE's backyard. Yeah, a glam band.

ICON were picked up by famed Metal entrepreneur Mike Varney with a view to putting out an album on his Shrapnel label, perhaps promoting them as a sort of stadia filling, chart orientated LE MANS. Capitol Records picked up on 'em tho' and gave 'em a mega buck deal (obviously filling Varney's coffers and reviving Shrapnel) and the album was put out on an unsuspecting public with David Constable declaring it 'Shit Hot' and Shades selling 'em by the bucketfull. (Not literally of course.)



The ICON line-up, formed in Phoenix, Arizona in 1981 is vocalist Stephen Clifford, Dan Wexler and John Aquilino on guitars, Pat Dixon on drums and Tracy Wallach on bass (is that his real name??) They certainly do the business with their debut waxing with anthems such as the monster "(Rock On) Through The Night", spine-chilling "World War" and stomping "Rock'n'Roll Maniac".

The band have a WASP/PRIEST feel about their music. They certainly know how to crunch it out put it this way. Stephen Clifford could be Blackie Lawless for all we know! The production is superb and I have a feeling that Mr Varney will be in big demand soon and will be up there with Kramer, Lange, Douglas and Allom as one of the World's leading rock producers. Let's just hope Capitol get behind ICON and don't leave 'em with only this one killer album to their credit like US record companies are prone to do (particularly Epic). If you haven't got ICON yet, what the hell ARE you listening to? WHITESNAKE? GET ON YOUR FEET!!

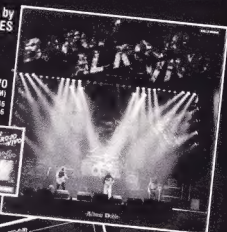
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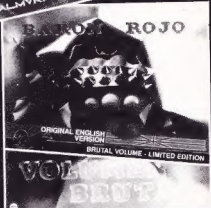
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Baron Rojo

LAAZ ROCKIT

A WEST COAST WEAPON



LAAZ ROCKIT are from Beserkley, California and took their name from an armour piercing weapon developed by the US Army called "Laws Rocket".

The band are: Michael Coons on vocals, Phil Kettner and Aaron Jellum on guitars, Victor Agnello on drums and Willie Lange on bass. They began with Michael Coons and Aaron Jellum meeting up and writing. After that according to Michael "I remember meeting a guy at a party who had hair down to his waist and played incredible guitar, but I couldn't remember his name. Finally we tracked him down and stole him from another band, and that's how we got Phil Kettner. About a year ago we picked up Vic Agnello. Then in September last year after we did some show with RATT, we were pretty dissatisfied with our bassist, so we recruited Willie Lange. I can safely say now, that we will probably never have another personnel change again because we are slowly becoming a mafia-type organization. Once you're in there's no way out!"

LAAZ ROCKIT is one of the few metal bands in America these days that opted to avoid the run-of-the-mill "Heavy Metal" labels and wait for a more lucrative deal with a major independent, Target Entertainment Records.

To make a long story short, LAAZ ROCKIT, were originally signed to Timecoast Records. RATT's original EP appeared on that label. But when RATT moved to Atlantic Records, Timecoast's President, Marshall Berle disbanded the label. Mark Leonard, the President of Target then decided to sign them to his growing label. The band recorded the LP in April and it was released in September. (See review in the last issue).

"We're really glad we waited" says Michael Coons. "According to early response we're receiving a lot of attention from radio and media. Plus we're on a class label with people running it who care about us. We couldn't be happier."

On the LP "Cities Gonna Burn", which is produced by Jon Graves, he has taken the strong suits of the band and brought it to the forefront, that being the guitars of Jellum and Kettner and the vocals of Michael Coons. The band's songwriting also stands out. It is varied and each song grabs your attention. It is rare these days to find an LP that contains no fillers. But "Cities Gonna Burn" is such an LP.

This band is to be reckoned with and they are a powerful weapon!

MIKE VERGANE

JADE

BIG TEASERS

JADE, now there's a name that conjours up thoughts of the Orient, mystics, mountains, even Yaks. But that's not to be, they are in fact a four-piece hailing from Canada, consisting of Lenny Richardson-bass, Pat Belrose-guitars, Jim Fuller-drums and Roxy Lyons on vocals with whom I spoke. I firstly asked her how they came to form? "Pat and I decided to form JADE in the summer of '82, after not being musically satisfied in our previous bands. Also we wanted to combine our original ideas before starting out with JADE, and that is when the material for "Teasing Eyes" was written."

What bands were you in before JADE? "Pat and I both played in an Ottawa based band called MILTON STASH which was my first band. Pat had also played in a band called BARON MILTON." Now onto JADE, would you describe yourselves as a Heavy Metal band? "We have a lot of commercial melodies, but a heavy side, we like to call ourselves Melodic Metal." Have you any contact with any of the other Canadian Metal bands which have sprung up over the last year or so? "Being relatively new ourselves we haven't met too many other bands, although we opened for KILLER DWARFS and EXCITER at The Spectrum in Montreal, not so long ago, it was great because we knew the guys in EXCITER."

The songs on the LP were two years old. Didn't you feel that you should have recorded newer material? "Well, we had intended the songs to be used only as a demo tape when we recorded it, but to get a reaction from people we felt we had to press it. These songs represent the style of JADE two years ago, the new originals are heavier and stronger. We feel our style and writing has progressed since then." Were you pleased with the way "Teasing Eyes" turned out then? "Considering the money and time we put into the making of the album, which we did inbetween gigs on the road, yes, we were pleased with the way "Teasing Eyes" came across. We're sure our next effort will be better organized and show more of our abilities." What next then? "In the next month we'll be back in the studio to record a six-track demo. We'll be around the market for a while to try and stir some record company interest. We're getting a chance to prove ourselves. The album reviews seem to be favourable and we're getting good press. Our album has charted in England and we'll be doing some gigs in the States, which we're excited about as we've never been there before!"

For more information about JADE, write to:- JADE ROCKERS, POBox #516 STN 2, Toronto, Ontario, CANADA M5H 2T6.

STEVE HAMMONDS

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ZnôWhite

HALLOWED BE THY NAME

DAVE REYNOLDS Talks To NICOLE LEE Of Chicago
Metal Gods ZNOWHITE

I've always considered myself more of an American metal fan than one who's into the British or European stuff. Now there's an awful lot of bands from Britain and the Continent who are just as good as any of their American counterparts (TOKYO BLADE, H-BOMB etc.) but America is really where it's all at for me. Chicago's ZNOWHITE are one of the few talented band to emerge from the stinking corpses that are known as "Metal Massacre" compilations (How many bands can you count that have made any impact since appearing on one of those albums? Answers on a postcard.....). One earful of their shit-hot debut album "All Hail To Thee" should confirm this. This record should be up there in my Top Ten come the end of the year - So how's it been going for the band Nicole? "Really really well. The first pressing sold out in just three weeks from its release and we're now well into our second pressing. We've had excellent reaction from Europe as well as the States. We've just secured a deal with a German label but at present I can't tell you exactly who but soon as I can I'll let you know."

How long were you in the studio for, because the quality of the production is superb, unlike a lot of other death-metal products (SLAYER's "Show No Mercy" for example) which sound very inferior. "I agree with you on that point although I haven't yet heard SLAYER's album. We don't class ourselves as being a 'death-metal' band, we're fast but we also have melody. We recorded the album in just four days in July last year. It was just after METALLICA had recorded "Kill 'em All" and we moved into the house they vacated in Rochester, New York."



Have you recorded any new material since then? "We've just finished a maxi-single, which is due to be released in the fall, it's called "Kick 'em When They're Down" and the tracks featured will be "All Night Long"; "Edge Of The Razor"; "Cheater Mistreater"; "Run Like The Wind" and "Turn Up The Pain". We recorded it in May and it took the same length of time as the album. We recorded it in a 24-track studio and our guitarist Ian Tayoya produced it."

Obviously you'll be touring in support of this release? "Yes, once the single is out we'll be doing selective US dates but because of the expense it's unlikely we'll get to Europe until the second album comes out next year."

Still, that isn't too long to wait seeing as 1984 is almost over so we'll just have to content ourselves with ZNOWHITE vinyl blitz-

krieg. "We have a list of 50 songs to choose from for our set the length of which is determined by the type of shows we're able to play" So you tend to rotate the songs you play in each show? "Exactly! Do you play any covers, any MOTORHEAD songs because they are a big influence on ZNOWHITE aren't they?" "We don't play any covers at all. Ian is very influenced by MOTORHEAD but he is also a VERY big Y&T fan. We all like MOTORHEAD but we also like bands such as SAXON and TRUST. We play melodic songs as well as the fast stuff, so we're not exactly stereotyped."

So how were you persuaded to become the band's vocalist? I understand you were going to manage them at first? "Yeah, that's true. When I first met them they had another singer who left so Ian asked me if I was interested, so I came to a few rehearsals and things seemed to work really well."

I know you probably get asked these sort of questions all the time, but what does the coloured community in the US think of the guys because they don't play what's regarded as 'traditional' black music (soul/disco etc)? "It hasn't been much of a problem. Obviously they were shocked at first because it's just not something that they're used to, but they'd better get used to it because we're not gonna go away. I think the thing that mostly shocked people over here was the combination of black and white..."

I find it a pity that no matter how talented you are, it's the colour of your skin that can make or break you in certain markets. I know Znowhite will overcome this in metal circles.

Let's not forget that well lauded rock superstars Jimi Hendrix and ex-THIN LIZZY leader Phil Lynott (were and) are black. "With Jimi it may have been easier because he was on his own, here we've got three guys, but as I said we've had no problems."

You must have some incredible backing to come so far in such a short space of time? "Not really, we're pretty much self-sufficient. We handle all our own business and do our own backing. The free flex-disc campaign was Ian's idea and it really paid off because we had tons of mail asking about it. We got a lot of interest from record labels such as Megaforce, Roadrunner, Liquid Flame - 12 labels in all called us and that included people like Atlantic and Jet who had been alerted by Rod McSwen over there in England who's with I.T.B. who is really into our stuff. Mike Varney of Shrapnel has been a very big help to us, particularly to Ian."

So when will you have the second album out? Do you have a title yet or is that too far ahead? "It's too far ahead! We may call the album "Take No Prisoners Take No Lives". The album will be out early next year." How about merchandise? "We won't have anything until the maxi-single is out. Soon as we do we'll let everybody know!"

ZNOWHITE are indeed a name to keep a very close eye on. If you haven't got "All Hail To Thee" yet then go down to your local metal store (such as Shades. Where's my cut Michael?!) to grab it. I promise you won't regret it. It won't sting your pocket but it'll certainly sting your brain.

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VARDIS

RETURN OF THE GUITAR HERO

O.K. Hands up everyone who remembers VARDIS. 'Most of you-good'. Although you would almost be excused for forgetting them 'cos this Yorkshire trio haven't exactly been hyper-active over the last few years. In fact, since their appearance at the semi-disasterous Monmore Festival in early '82, they've been quieter than a Kerrang scribe reading METAL FORCES.

VARDIS started off well during the semi-euphoric NWOBHM days, released scores of singles, three relatively successful albums and then just vanished. Until now that is! For VARDIS have now returned with a new line-up consisting of Steve Zodiac (guitar and vocals), Gary Pearson (drums) and Terry Horbury (bass).

So what exactly have VARDIS been doing for the last few years? Steve Zodiac: "We've been working on new songs mostly and laying down some new tracks in the studio that we hope will be released pretty soon. We're also getting plans together for doing some dates in Scandinavia and France. Basically everything's starting to come back together again now."

Does VARDIS have a record contract at the moment? "We've got a choice actually. We're still sorting out exactly what we wanna do regarding releases in the UK, 'cos it looks at the moment as though we're gonna have the album put out abroad in one or two European places first. Independent labels are really good and we've had offers from one or two of them which was nice, but we're just gonna be a little bit cautious this time to make sure we can get the kind of promotion behind us that we want. I think that has let us down somewhat before. I don't think our promotional campaigns were strong enough to push our records."

What would you say was

the major factor that prevented VARDIS from becoming rich and famous? "Bad management basically, that can really screw a band into the ground. They're just out to make as much as they can and they're just not interested in building a band, it's just a case of bleeding a band to death as quickly as possible. When a band first starts to make money it's usually very wise in business to reinvest and try to build the band into a position where it can't fall 'cos it's so rich, but the managers I've had haven't done it that way. They've just taken it out and left the band for dead. I've got legal proceedings with several people concerning that period. I think a lot of managers expect a band to disappear once they've been stitched up, but VARDIS aren't like that and I'm not like that. I'm determined to see justice either way. If I'm wrong it'll be proved in the Court of England by the law of England."

VARDIS are playing some European gigs soon. Is there anywhere the band are especially looking forward to visiting?

"Yeah, Germany. We do quite well in Germany sales-wise, and it looks a really good healthy sort of place for a rock band to play. I enjoy going anywhere though, I'll just play until I drop. I would like to go to the Eastern bloc as well, I think that could be good. There are people in those sort of countries who love rock music, but never get a chance to see live acts. I feel a lot of western rock bands could do a lot more for rock fans out there, but they probably don't bother 'cos the profits aren't high enough."

VARDIS now have a new bass player in Terry Horbury, but what happened to Alan Selway,

the band's previous bass player? "When a band gets driven into a corner, there's two things it can do. It can either split up or carry on. VARDIS were really backs to the wall, what with the litigation and everything, but me and Gary had no intention of giving these people the satisfaction of us disappearing 'cos VARDIS have still got that hardcore following here. We still get mail from people who appreciate us still existing and for them it's worth it to carry on, but Alan felt that he'd stuck at it long enough and the pressures were too great, so he just decided to call it a day in the end. I wish him the best of luck. I think he's a bit disillusioned with the music biz at the moment, but I'm too realistic to be disillusioned 'cos I know it's out there and all we've got to do is stay around and take it."

So, VARDIS are back and more confident of success than ever, but the vital question is "Can they still cut it and compete with the MÖTLEY CRÜE'S, W.A.S.P.'s and SHITDEATH'S of this world?" Well, certainly the gig the band played that evening showed that VARDIS have lost none of their original enthusiasm and energy, and I'm quietly confident that the next VARDIS album and subsequent tour will show the world just how good VARDIS are!

SIMON PALLETT

WARLOCK

MATCH OF THE DAY

DAVE REYNOLDS Investigates Germany's Witch Burners

THE SCORPIONS blitzed the path for German Heavy Metal to come alive. For a time only bands from Hanover ruled the roost, but now it's the turn of the metal mongers a bit further south in the more industrial areas like Bochum or Dusseldorf to start creating a stir.

WARLOCK blew the cobwebs away from a stagnating German metal scene with their blistering debut album released on Mausoleum earlier this year entitled "Burning The Witches". Together with power metal outfits such as the lethal STEELER (Hi Axel!), bombastic GRAVEDIGGER and Doe approved RUNNING WILD, WARLOCK are creating a backlash against the windprow unfortunately exercised by SCORPIONS and more recently ACCEPT by not playing commercial, AOR metal (ya know the type I mean - not pomp, but well, just not HEAVY anymore).

However, not only are WARLOCK a Heavy Metal unit of devastating talent but they also sport in their ranks a female vocalist who must surely be one of the most fanciable ladies in hard rock I've seen since Anne Wilson of HEART or (going back even further) a jailbait Lita Ford! Dorothee Pesch is

gorgeous, but Dorothee Pesch can sing as well! When I interviewed Wendy O'Williams for METAL FORCES (see issue 5) she made an excellent statement that most women who front HM bands still persist in singing like pop singers, but Dorothee Pesch does not sing like a pop singer.

But whatever my feelings about Dorothee's looks or vocal abilities it was with founder member, lead guitarist and main song-writer Rudy Graf that I spoke with. For a band with so much going for them it's surprising that they're relative newcomers to the HM world. "WARLOCK was formed two years ago by myself, Dorothee, Peter Szigeti (guitar) and a bassist and drummer who we soon kicked out! We brought Michael Burich (drums) and Frank Rittel (bass) in to replace them, we started doing gigs and then demos."

It was in the pristine pages of the now defunct Der Deutsche Aardschok that I first heard of the band, likening Doro's vocals to those of Lee Aaron or Darby Mills. The Dusseldorf based band were snapped up by Mausoleum soon after. Says Rudy: "Quite a few record companies contacted us including Mausoleum and Noise. We chose to sign with



Mausoleum because we weren't interested in offers of long deals lasting 2-3 years. We wanted a short deal which is what Mausoleum gave us and we have done the one album."

For a small label (but expanding every day, I hasten to add!) the "Burning The Witches" album has sold exceptionally well, obviously boosted by rave reviews, none more so than Bernard Doe's in issue 3. HELL-HAMMER's favouriteaddy stated "Musically the band matches the excellence of their vocalist's talents, producing a tight often melodic sound which reminds me somewhat of that great debut album from Canada's RECKLESS." Too right! With such brilliant slices of action as "Wateful Guy", "After The Bomb" and "Dark Fade" the record goes for the jugular and is the best release on Mausoleum so far (closely followed by New York's BLACK LACE's "Unlaced"). "Burning The Witches" has sold around 20-25,000 copies and has done very well for us in Britain too" says Rudy.

So why had WARLOCK pulled out of their debut UK show in London back in October, when so many people were looking forward to witnessing the show, especially METAL FORCES? Some rumours suggested that the band had suddenly been signed up by a major label whilst others claimed the band had found out what the venue they were to play was like (a pub in the Kings Cross area of London, but an excellent rock venue), particularly in view of their decision not to play their advertised tour with STEELER back home in Germany for reasons best left alone. The official explanation? "The reason we didn't come to London was because Doro caught a cold and it was difficult for her to sing.

She was quite ill!"

So when do the ace German quintet plan to unleash their talents in the UK? "I don't really know, probably next year after our second album has been recorded, but we have no plans for this year I'm afraid."

At the time we spoke, Rudy and friends were in the studio recording a new demo with songs intended for use on the second album. When will that be released? "Well we are going to start recording in January and February with the record coming out in April."

What label this new record will be on remains a mystery - it's very much a taboo subject at the moment so I didn't bother asking. If the record is as good as "Burning The Witches", then I for one don't care what label the bloody thing's on! One thing's for sure though, WARLOCK won't be using Axel Thubeauville as producer.... "The thing with Axel was that he tried to help us but he thought he was a big producer but he failed". I dunno, I thought the production was very good and so was the cover.... does the 'witch' remind you of anyone? Pretty hot wax eh? WARLOCK - definatly a name for '85's big league.... and Doro? "I think most of our fans first liked the band because of Dorothee. It's something different. We're the only German HM band with a female singer (what about the defunct REVOLVER or BRESLAU eh?) but it's the music that matters most." Agreed. So, it'll be interesting to see how "Burning The Witches" and the band in general do in the MF '84 poll (see next issue for details) won't it? Like STEELER, German HM just wouldn't be the same without them.

FANZINE CORNER

Anyone who wishes to publicize their HM magazine/fanzine in METAL FORCES should send a sample copy along with details of obtaining the publication to: METAL FORCES, 17 Livingstone Link, Shells, Stevenage, Herts., SG2 0EP, ENGLAND. **IMPORTANT:** We cannot publicize magazines without first seeing a sample copy. This avoids printing letters from people with imaginary fanzines who are hoping to cash in on albums, demo tapes and other such freebies. So be warned!!!

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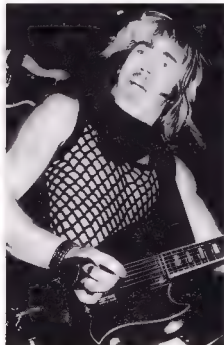
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BLIND FURY

BRINGING IN THE NEW

BERNARD DOE Discovers Life After SATAN

To many people, Britain is still regarded as THE Heavy Metal capital of the world. But the truth is, no British Heavy Metal band has really achieved total world recognition since IRON MAIDEN. (Forget DEF LEPPARD, any true headbanger will tell you that they are not a Heavy Metal band). Still, despite the rather stagnant British metal scene a few young acts have been breaking through and causing a stir, all be it minor, on the outside world. Bands such as TOKYO BLADE, JAGUAR and SATAN all released promising debut albums last year even though the latter probably had the hardest task of all in securing a record deal. The Newcastle quintet had the door slammed in their faces on home soil by the



Pic Wayne Youngman

Steve Ramsey

record companies and had to venture to Holland, before being signed to Roadrunner Records in Amsterdam.

SATAN's debut album "Court In The Act", was released by Roadrunner last December and fulfilled all the promise the band had shown with their independent demo release "Into The Fire". The album was later released under licence in the UK by Neat Records and in the US by Metal Blade.

Earlier this year vocalist Brian Ross was replaced by the bands old singer Lou Taylor who originally left SATAN in 1982 to move down to London in search of fame and fortune! The band also decided to change their name because of the wrong image they were getting as guitarist Steve Ramsey explains: "Yeah, because we were called SATAN everyone was thinking we were like VENOM and SLAYER. We don't believe in that and don't think bands should start writing lyrics about the devil and getting kids of fifteen into satanism and that shit. We feel that music's to enjoy and have a good laugh so we wanted to get away from the Satan image altogether." So why did they choose the name SATAN originally? "Well when we started the band we were still at school and didn't really think twice about what we were called then."

Although the decision to change their monicker was unanimous, the choice of the new name was not so easy. Eventually they decided on RASKALLE only to be told by their record company that they didn't like it. So in the end they plumped for BLIND FURY which was the name of Lou Taylors former band, that also featured guitarist Kevin

Heybourne of ANGELWITCH fame. But won't there be any problems in re-using the name BLIND FURY? Lou: "No, because I own the name. I registered it in December when Kevin Heybourne left, just in case he wanted me to stop using a name that I had thought half of (for the record - Kevin thought of the BLIND and Lou the FURY).



Lou Taylor

"You see I left BLIND FURY to join SATAN who were looking for a new name. We went through thousands of different names and someone suggested BLIND FURY. I checked it out with the other two guys I'd left in the old band and they wasn't doing anything, in fact they hadn't even rehearsed for three months, so we used the name. Besides, I was the only member of any of the old BLIND FURY line-ups that did anything to promote that name."

One thing the band do want to make clear and that is despite their choice of new name, Lou Taylor is in fact joining the other four members and not visa versa.

As well as changing their name the band have also decided to move down to London

Pic Wayne Youngman

from Newcastle. Steve: "Yeah, we've been wanting to move down here ever since Brian Ross first joined the band, because there's just nothing happening up in the North-East." Talking of Brian Ross, why was he asked to leave? Steve: "Brian just couldn't pull it off live, that was the main thing. Also he didn't look the way we wanted him to and he wasn't into what we wanted at all."

Although I only saw Brian Ross sing live with SATAN once, on that particular night I thought he put in a fine performance both vocally and visually and must admit I was very surprised to see him leave.

As I said earlier SATAN's album "Court In The Act" was a promising debut and was generally well received by the critics. But were the band happy with the outcome? Steve: "No, not really. We wasn't happy with the production obviously and also the way we couldn't write the songs with the vocalist as Brian Ross joined when all the melodies were on and we had already written the lyrics to most of the songs. But this time we've got the chance to write all the material and get it the way we want it

before we actually record it - with a decent producer."

So what about the new material? Steve: "I suppose the new material now is more into what we call "Contact Rock'n' Roll", which means putting more fun into Heavy Metal instead of all this black death, killing people and devils. We want to get some life into metal. Music isn't about death, it's about life."

"In a way I suppose the new material is a little more commercial. It will still be heavy like the last album, but with Lou's singing it seems to give it more quality. Really we would like to think of it as a fresh start. Although we will still try to keep hold of the kids who were into us on our last album, I think we will just broaden our audience with a new name and a different approach."

BLIND FURY's new album, "Out Of Reach" will be produced by Steve James and will feature the following tracks: "Out Of Reach", "Contact Rock'n'Roll", "Do It Loud", "Living On The Edge", "Dance Of The Crimson Lady", "Back Inside", "Evil Eyes", "Dynamo" (dedicated to that Dutch RM haven in Eindhoven), "Pull The Trigger" (an old SATAN song from the "Into The Fire"

demo) and "Why?" which features bassist Graeme English on classical guitar and vocals. The album will be released on Roadrunner in October and will be handled in the UK by Music For Nations. It is also hoped that the album will be released in the US, probably on Metal Blade, at a later date.

Once the album has been recorded BLIND FURY will be touring Holland, Belgium and Germany. Dur

During our interview the band played me a couple of their new numbers, "Contact Rock'n'Roll" and "Do It Loud". "CR'n'R" is a catchy commercial number while the latter was a lot heavier and more like the old SATAN. My first impression of Lou Taylor is that he has a far more melodic voice than Brian Ross and will probably suit the bands new approach that much better. Instrumentally the band haven't lost that technical drive and excitement of their last album and whereas JAGUAR have musically changed for the worse in my opinion, with their latest album, BLIND FURY from what I've heard so far are going from strength to strength and maybe, just maybe the band to cause bigger dents than most in the metal world and put a bit of pride back into British Heavy Metal.



BLIND FURY

Pic Ray Palmer courtesy of Music For Nations

WOMAN OF WONDER

DAVE REYNOLDS Is Knocked Out By WENDY O'WILLIAMS Gut Level Approach

THE PLASMATICS shall always remain a legend in rock circles, the band that dared to do what others didn't. An out'n'out HK band wrongly tagged a prime punk product. Excess on a large stage with Wendy O'Williams as the visual focus. Now engaged in a solo career which looks like being far more beneficial to her, she looks like becoming a firm favourite with the metal brigade. You've heard all about her New York sex shows and her life as a PLASMATIC in 'Sounds' - an unofficial life story that ran for years. Now meet the lady as she really is, one of the nicest people I've ever met.

A major talking point at the moment is the video that was made to promote her single "It's My Life" taken from the LP "W.O.W.". I was treated to a showing by Wendy's long-time manager Rod Swenson. It is indeed very impressive - it's her life and she does what she wants to - "Doing the video was important because it was something I wanted to share. I feel it's me and it's bigger than life because it's a video where I'm being excessive, telling people that I'm the same person I always was. You know I'm a real adrenalin freak, and I have dreams regularly where I can fly. When you wake up you feel so good because you really believed that you could do it! In the video when I go from the car to the plane, or when I pick up the roof of the fuckin' house with the bulldozer, or the wrestling - it's those kinda unreal moments that you can share via a video. It makes you feel good which is what I love so much about heavy metal too."

Do you come up with the ideas for your stunts and stuff or does Rod do that? Someone suggested to me that he was some kind of manipulative Kim Fowley kind of figure.... "I'm who I am, nobody could tell me what to do. I make life miserable for people until they let me do what I want to do. Rod can orchestrate things in so much I can tell him what I wanna do and he can help, it's very difficult getting the crew together or a pilot for the plane but Rod is the kind of person who can do this. I'm

the kind of person who would go jump off a bridge and he'll go ahead of me so that when I jump off the bridge I won't jump on top of a car or a boat and get killed. He looks out for those things where I'd not bother and just go ahead and do it."

Did you really threaten to jump off Capitol Tower in L.A. when you were signed to them? "I didn't threaten to do it, I just said it was something I wanted to do but I wasn't with them long enough to do it! I love the idea of being out there in the air". Have you ever done any parachuting? "There's not quite enough bite in it for me. What I did with the car to plane transfer was more to my liking. It was difficult to find a pilot because stunt people just wanna work with their own, but we got the pilot that had been in the 'Blue Thunder' movie and he threw out the rope ladder and said "OK, climb up and down the ladder" so I climbed right out of the plane and he found that he couldn't scare me because the more rough it got the more I enjoyed it. I like the bite of it!" (Maybe Wendy ought to audition for a role as presenter on the British children's TV prog 'Blue Peter'?)

So at what point did Gene Simmons approach you to do this album? It seems to me that both Lemmy and Gene Simmons are the sort of guys Wendy was destined to work with. "Two years ago Lemmy kinda got me starting to think that I should spice up the components of THE PLASMATICS a little bit because working with him and Dieter Diars (who produced 'Coup D'Etat') sort of encouraged me and then Gene approached me when THE PLASMATICS were touring the bible belt with KISS last year, he thought it was time for me to do a solo album and he wanted to produce it. Also he helped me pick out a new band. The idea sounded good so as a result T.C. (Tolliver-drummer) and Wes (Beech-guitar) are still with me. Wait 'til you see T.G. live - he's great! Bands would kill for a drummer like him, because he's the best fuckin' drummer around!"

He sounds a lot like Eric

Carr on the album.... "The sounds the way Eric Carr would like to sound!! KISS would love their drums to sound like that. T.G. knows how to tune his drums, he's a really charismatic performer. Wes has been with me almost since THE PLASMATICS were formed. My lead guitarist Michael Ray is a Simmons discovery. He's been like just playing in his room for years - he possesses the brilliance of Randy Rhoads - a real unknown 'til now. Greg Smith is my new bass player whereas Reginald Van Helsing played on the LP...."

How many record labels did you go to before Music For Nations came to the rescue of a great album? "Well I did the album and was being offered real bullshit deals. Rod has a draw full of the joke deals we didn't rip up! I will not get into the corporate daisy-chain. I will not kiss the ass in front of me and keep their chain going. I'm not going to let some 40-year-old bureaucrat pull my strings. Finally - it seemed like forever - Martin Hooker flew over with a suitcase full of money and said "Here ya go Wendy". He was so enthusiastic. I never have money for long periods of time so I did the video. I'm at the point in my life where I love people putting money in front of me so I can do the things I've always wanted to do! Like Martin came over and gave me the freedom to do what I want. (In the States Wendy signed to Marty Scott's Passport label). I mean being with a small label means more work for us, like in the States I'm writing letters to radio stations and stuff like that, whereas a big company would get people to do that and they'd be putting the words in my mouth. At least I know what's going on and I like it like this."

Was it Gene's idea to use Paul Stanley, Eric Carr and Ace Frehley on the record? (not to mention ex-Beatlemania star Mitch Weissman) "Not really. It's like a camaraderie. They just wanted to be on the album. Ace feels I'm his kind of woman in as much as we've both hit trouble with the law in the past and we've both got this maniac mentality and

he really liked the song "Bump And Grind" - he loved it! (So does Kryss Foxx of SHIT-DEATH who'd like to meet Wendy for a talk on the subject!!). I mean it's just really a crude song. He hadn't played guitar for nearly two years, but in one take he put the lead on and it's a brilliant lead! There he is, old Ace! These people were just coming in - it definatly wasn't planned. Paul put on those guitar noises that sound like a motorcycle, he was just fucking around and said "Hey, this sounds good" so I said "OK, let's put it on the album".

I noticed this was the first LP cover that you don't appear topless on. Is that your idea or the record labels? "I've never considered myself being topless - " OK, so you had the Gaffa Tape on - "Yeah,

there was always something that I was wearing! I felt comfortable in the T-Shirt, I know it's not much of a T-Shirt but I like wearing what I feel comfortable in - I always wear what I want to."

Are you trying to be taken more seriously as an artist rather than a sex symbol? "I've never been taken as a sex symbol. I mean Stiff UK let things get way out of hand with THE PLASMATICS. There was a whole sexist, exploitive way that they handled me which never did me any good and never will. I couldn't stand that, it made me violent. As soon as I got back to the States I dumped a car in the Hudson River, jumped out onto concrete and knocked the wind out of myself, blew up a stage - I was violent! I was furious! It's difficult for women,

especially in heavy rock circles to be taken seriously in music. There's a lot of women out there in good HM bands who still persist to sing like pop singers because this is what the industry encourages them to do. I still don't know whether people are ready to accept me or not - maybe in five years who knows? I will never sing like a pop singer. It's important to me to be known as the heaviest metal female singer that there's ever been. My next album will be much more power-metal orientated and I hope more people stop by to help out. It's fun to work with other people and it helps keep everything fresh and the energy and ideas flowing so you don't get stagnant."

Is that your natural singing voice or do you just put it on? On "Country Fairs" on "Coup D'Etat" you sound, er, normal in places! "Oh, yeah, that's the way I sing. I mean I see some people who can sing without sweating but I can't. I love screaming as hard as I can push it out. I love the veins popping out and my blood pumping. I pump iron four times a week and I scream when I do it. I love the rush I get from it. I get the same feeling when I sing. I love to sing hard. I'm ready to fall on the floor, but I love it, I just give it everything I've got. It's the only way I know how to do things. With that song - sure I can sit on a chair and sing like that but I don't like to and would never do it for a whole song. "Country Fairs" I just did it for part of the song - to contrast with the real terrifying bits! I could clean-up my act but I won't!!"

What about taking the show on the road? "Rod's setting up a tour for the UK and Europe and also Stateside. We're ready to blow some people outta water - these guys in the band are hot! I do intend playing London. What happened with THE PLASMATICS in 1980 with the G.L.C.C. wouldn't have happened if there hadn't been all this hoopla about us by Stiff. Music For Nations are not stupid, they're much more into the music. I'm not gonna tell ya what I've got lined-up as regards the show itself but all I can say is I'm the same person I always was and don't plan to go out and sit on a stool to sing some songs. I'm gonna blow some people's brains out - the "smashing them up against the wall" approach!" I believe her, do you? Be there!!



due for release in the Spring and in my humble opinion it's a great concept to get all those musicians onto one LP. Also it's a challenge for material to be written for that many people." Whose on it? "Myself, Gary, the great Brad Sinsal from TKO, whose contribution is awesome. Also we have various members from New York's RM elite, to keep up the continuity though we had one person who played rhythms on all the tracks that was Duck McDonald." What about gigs? "We would like to do one, but it maybe difficult because of the amount of people involved. The songs would come over well live but getting all those people, not only to play, but rehearse would be almost impossible."

Since you left Arista you've changed record companies a lot, are you happy with your present one Combat, or are you still searching for that elusive major deal?

"We're happy at Combat,

all the people there are great and the director is excellent. He is the one who pushed for the "Thrasher" project, which I feel is a big step to take. They haven't got a lot of cash, so it's quite adventurous. The musicians who appear on it only got expenses paid, nothing else."

"I feel that if it isn't hyped it'll do well, given a chance it'll sell on its merits not whose on it."

What about your British deal? "Both companies are growing, but they are small enough to give us the specialized treatment we wouldn't get with a major." Was this the case with Arista? "It was one of the things that caused us to go. One of the others was that they wasn't prepared to put anything behind us, just look at the cover of our second LP."

Finally the infamous MFN tour, what happened? "I was upset about the failure of that because

we were good friends with both bands on the package and it would have been good fun. The MAIDEN tour was OK, but we didn't know then that well until the end of the tour. I think one of the reasons was the amount of dates, there were too many, also a couple of other major acts were touring at that time so that affected ticket sales."

What about UK dates in the near future? "Well it won't be until next year as we are halfway through a new LP. Also we are thinking of adding another guitarist and a singer to fill out our sound more. We have been talking to some promoters about January or February, but as to the size of hall, well that will depend on what the demand is."

There we finished and Wayne Youngman set about taking photos of them, much to the embarrassment of a certain hotel receptionist. (Dave R's tongue has dropped!!)

STEVE HAMMONDS

CAT No. AF001

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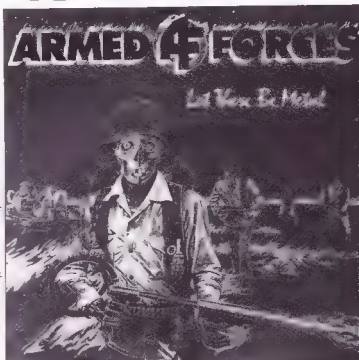
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Why choose Chris? "cos he's the best" - can't argue with that John! Pat - "He gets so much out of us, you wouldn't believe the difference in the tracks! The other albums we've done were recorded on a strict budget and in small studios, Barry said he couldn't take us any further, when we were recording "Turn It Up", so Chris was an obvious choice."

So what tracks will be on the album? "The only new one is an instrumental which came together really fast in the studio. "Daisy's" will be on, and "Gentlemen Rouges", practically all of the fast numbers on the last two albums."

After you've finished down here, what's

next? "We've got a couple of gigs in Ireland, and the French thing. We are also planning to do a few gigs in the States to back up the album, later in the year."

Don't despair at the last line, 'cos the boys won't be legging it to the States just yet, and they promise to be back. Can't wait, but till then, for those of you who haven't got their two pieces of vinyl, I suggest you do so:-

"Put It In" on Ultra Noise Records-Ultra 1.
"Turn It Up" on Spartan Records-SPLPOOL
The boys also have an info centre and if you're interested contact: Zoe, 4 Tara Close, Ashbourne, Co. Meath, IRELAND.

WOODHENG

You may recall in a certain other metal mag that HARLOTT were mentioned as support on the current RAVEN/ANTHRAX tour that is storming America. Well here for the first time is information on one of the hottest properties in Canada at the moment. I have recently been corresponding with drummer Steve Cribar and here for your delectation is what he had to say.



Russell Fayette

When and how did you form? "Well, Stan and Pete spent sometime looking for the right musicians to complete the band after an unsuccessful attempt the year before. In June 1983 Russel and myself joined and rehearsed together until late July. We auditioned several vocalists but finally settled with Tony. We played our first gig in September of that year and everything clicked!"



Pete Dove and Tony De La Hunt

HARLOTT

Tell me more about the members? "Russell Fayette is the guitarist, he's from Vancouver and wants to blend melody into metal. Stan Cowan is the second guitarist hailing from New York and professes to be the groups business man. Next up is Pete Dove (whose main claim to fame is that he's from London) is the bands resident maniac bassist. Tony De La Hunt, sings, drinks beer and is also from good old London. Lastly myself, I come from Toronto and play drums."

Your moniker was previously used by RECKLESS is there any connection? "RECKLESS? When did they use it? Sorry no connection, we thought of a few names, but HARLOTT seemed to fit the image we want to project and also catch attention."

You've had two demos out what response have you got from them? "We've had major record company interest, but nothing firm yet. They are not out on the underground market too much as far as I know, we've also had radio play on a local station and hopefully the tapes will start circulating on the underground a lot more in the future."

What is the driving force behind HARLOTT? "Well, desire to further the metal movement worldwide and spread it to Canada. Our following really inspires us to keep rockin' cos it gets bigger every show."

Do you play live a lot or do you concentrate on recording more? "We spend more of our time writing new material. We would like to do more recording, but money

is tight. We've done a few support gigs with Lee Aaron and one coming up with RAVEN and ANTHEAX. We love playing live as much as recording. Our second demo was engineered by Robin Brouwers who also did the last MANOWAR and Lee Aaron LPs. It's a hot demo and we're really happy with it!"



Steve Cribar

Do you think the rise of HM in America has helped you in anyway? "No, there are so many bands that it's hard to get signed. But no matter what kind of music you play it's still a long struggle to the top, but we're having a good time on the way up."

Finally what plans have you for the future? "Well, obviously to be rich and famous and see all this hard work pay off. When you get into it as deeply as we are you might as well see it through till the end."

What more can I add?

STEVE HAMMONDS



Stan Cowan

AVENGER

KICK 'EM TIL THEY BLEED

"When Gary Young thought of the 'Blood Sports' title for our album I thought of all the problems we'd have with the Anti-Bunting brigade and that, but when I saw it wasn't about that I thought it was a great concept" says AVENGER bassist Mick Moore. "The possibilities with a stage-show are endless. Wait 'til you see the cover, it's based around the Rollerball concept. We're trying to get two sort of scoreboards to put on each side of the stage and to increase audience participation. Ian Swift, our vocalist is gonna have a field day with the raps now".

AVENGER are to my mind among the best of the new breed of British Heavy Metal bands vying for the top spot with Salisbury's TOKYO BLADE, the North-East's BLACK ROSE and GRIM REAPER from the Midlands. As Mick explains they've been in existence only a short time. "AVENGER were formed by myself, our original vocalist Brian Ross and Gary (drums) in September 1982. Steve Bird was our original guitarist but he left at Christmas '82. He had an awful lot of trouble with his ears as he damaged one by playing much too loud before he joined us and one day it just went again so he had to give up guitar playing. We'd recorded a track called 'Hot And Heavy Express' for the Neat live 12", which is pretty awful but it got the name about a bit and it's amazing because when we play in Holland kids are still shouting for it and we've only ever played it once! John our new guitarist was a local lad called Johnny Brownless who played on our single 'Too Wild To Tame' but he left, or rather we sacked him because he'd started not turning up for rehearsals. It seems his girlfriend had got her claws well and truly into him and started getting her own way - so Les Cheetham became our sole guitarist."

Les had joined in August 1983 and contributed lead guitar solo's on the single. "It was quite funny - when Les joined he was still at school but we didn't know that. We used to rehearse at night and sometimes he'd never turn up so we thought he was unreliable, but he was having to get up early in the morning that's why he wasn't appearing!"

There was certain controversy when vocalist Brian Ross left the band for fellow N.E. metal act SATAN, with the result that SATAN's vocalist Ian Swift joined AVENGER! "Yeah, that must've looked really strange. I don't think there's been any other bands who've had a straight swap of singers. The reason Brian left was that he wasn't into the ideas we had for image or the lyrics. He was offered the SATAN job when he and Gary were in Eindhoven for a 'Super Session' involving members of SATAN, DEEP MACHINE and MERCYFUL FATE. We thought Ian was the guy we wanted to front the band so....."

Whats Brian up to since he was sacked from SATAN? (Now calling themselves BLIND FURY after brief flirtations with RASKALLE

and FIREFOX as monikers) "Brian's trying to do a sort of solo LP. Basically it's the BLITZKRIEG album that was never recorded. I used to be in BLITZKRIEG with Brian so I'll be helping him out as they'll be all old BLITZKRIEG songs on there. It's something I want to do as now we've finished the AVENGER LP there's a break before we go on tour so I'm helping Brian with this project."

And what about the AVENGER album Mick? "Well it's nothing like our single. I'm really gonna be interested to read the review in METAL FORCES. It's funny, bands like HELLHAMMER and VENOM wear our T-Shirts so I dread to think that some people must believe we're the most Satanic band around because HELLHAMMER and VENOM wear AVENGER T-Shirts!!"

The album is being released on the Neat label in the U.K. (as was their "Too Wild To Tame" single) whilst Roadrunner are releasing it in Benelux countries with Boots (Germany), Bernett (France), Polygram (Canada) and Planet (Scandinavia) doing the honours elsewhere. I understand you were reluctant to sign for Neat? "Well the first contract they offered us wasn't to our liking. Our aim was to do one album, see how well it does then approach a major. We've signed to Neat now on a two year contract with an option on doing a third. We don't wanna be tied to them 'til 1988. We start recording our second album after our European tour in the autumn. We've also got 17 dates lined-up in Canada and the US as support to a major band, but unfortunately I can't reveal who the band is at present, but all will be revealed soon."

The game has just begun. AVENGER are gonna knock a few bands senseless in the battle for metal supremacy on the European circuit this autumn and I imagine the States won't go undamaged. **PLAY ON!**

For AVENGER info/merchandise contact: AVENGER C/O Mick Moore, 24 Hodgson Terrace, Sulgrave, Washington, Tyne and Wear, ENGLAND. You won't regret it.

DAVE REYNOLDS



Pic Pete Cronin

ANGEL

HEAVEN SENT

A Dream Comes True For DAVE REYNOLDS

And it came to pass one day in Heaven, Gabriel summoned his flock of Angels onto him and spoke thus: "I have watched my children on Earth at play and I am saddened that they know not the pleasures of our music. Who of you will go forth and let the music of Heaven echo throughout the Lands on Earth?"

So who are my favourite band eh? I previously wrote a brief retrospective on the band back in July '82, which appeared in the fanzine 'White Lightning's' second edition. Now that the band have "re-formed" the editorship felt it time to unleash the full blown effort that's been sitting gathering unholy dust in the MF prospective features file - and maybe it might mean a few extra copies of "Buy Or Die" will be bought.

"Take your Harp and descend to Earth and play it, for it is yours to bring forth Sweet Music and they shall know you hereafter as PUNKY MEADOWS."

ANGEL's roots can be traced back to the time a cherubic Edwin Lionel Meadows disobeyed his Mother and sneaked out to see an ELVIS movie earning himself a very sore behind when he returned home. He was nine years old at the time and rock'n'roll had got into his blood and it was there to stay.

Punky (his nickname since childhood) started his career in his teens playing with bands such as THE ENGLISH SETTERS from his hometown of Washington DC, a band influenced by the Carnaby Street fashions and British music scene of '66-'67. All flower power make-up and Lennon style granny glasses.

THE ENGLISH SETTERS soon changed their canine handle for something more apt and thus became THE CHERRY PEOPLE. With this incarnation Punky recorded a typical late sixties bubblegum pop album on Heritage Records. If you know what

STATUS QUO sounded like then, you can imagine the sort of material C.P. played. They appeared to have been a somewhat manufactured outfit, in so much as only two tracks were written by members of the band (Punky didn't contribute), but rather were outside compositions. With titles like "Don't Hang Me Up Girl" and "Girl On The Subway" maybe someone somewhere was trying to turn them into an American BEATLES or a poor man's MONKEES.

The record, as you can imagine, is something of a rare item these days, but is worth the search just for the cover photos of Punky with short hair. Meadows soon got bored with the whole thing and left for pastures new, teaming up with a Jazz influenced musician from New Orleans - Greg Giuffria. Punky stayed with Greg only a short time. He liked Greg, but hated the group!

Thus, now in the early seventies he joined up with bass player Mickey Jones' newly formed DADDY WARBUCKS (so named after the character in the musical 'ANNIE') which to

make things simpler they shortened to BUX. In the line-up was ex-CHERRY PEOPLE DRUMMER Rocky Issac plus James Newton (guitar) and Ralph Morman (vocals). THE CHERRY PEOPLE and BUX were DC's biggest drawing bar bands at this stage.

BUX recorded an album for Capitol entitled "We Come To Play", but were what's known as a tax-loss signing. The album didn't appear until 1976, a year after ANGEL had released their debut! Cash-in or what?! The record is quite a respectable job, good guitar playing obviously and there's even the original version of "White Lightning" written by Meadows and Moran which turned up later in a different format on ANGEL's third album.

Around 1974 Mickey and Punky decided to disband BUX and start anew due to their screwed-up manager and Morman being nothing short of an alcoholic. Ralph later appeared on the first JOE PERRY PROJECT album but got kicked out for his drinking. Last heard of he was in a Malibu bar band.

So Jones and Meadows teamed up with Greg Giuffria and went



and looking for a vocal-
ist. They found a
drammer (unidentified) and
started to write some material.
Frank Marino, Boston born and
trained was hanging around DC
at the time and they addi-
tioned him but he turned them down
because they only had three
"half-assed" songs at the time.
So they went to see another
singer in a bar one night and
discovered a more impressive
drummer.
No forth my son and sound
your drum throughout the lands.
Known as BARRY BRADFORD."
Punkin new Barry but had
never played in the same group
(at the same time) although
CHERRY PEOPLE after Meadows had
left. Brand had however
played in a band called MAX
and Jones and Diamo prior-
to Jones forming BOX. When
applied, some went along with
Barry and Frank to form a new
outfit which never material-
ized. Barry once described
being "in a Boston Junior
High School gym hanging out
for a little while and see-
ing the little girls were resem-
bling the place down" (Sound-
like BARRY, as James?)
"Your voice will sing the
songs of Heaven. Let your
words become the song. And
you shall be known throughout
the lands as FRANK
DIMONO." Frank did come
around and joined the band
named SWEEP NANA FROM HEAVEN.
The punker didn't last long,
the JIMI HENRICK number.
In the meantime word had
reached the enigmatic David
Kreese in New York of the
band, not forgetting IMAGE
of Punkin and Mickey and
invited them to join the
New York DOLLS. The pair were
highly amused and didn't take
the offer. Kreese didn't
want to know about ANGEL.
The concept was immediately
dismissed as the idea only
pertained to white T-shirts and jeans.
They wanted to play Washing-
ton clubs, in particular
and were discovered
one night by a man with a
great taste for hard rock music.
He
issued a summons to KISS. He
invited Casablanca boss Neil
Gersgen (andly since deceased)
and got them to show-up in
one hour once they were assigned.
KISS doesn't sit for the

"ANGEL" released in October 1975 is one of the classic heavy rock albums ever made, superb beyond belief. It's a shock-a-block with hooks, riffs, soaring vocal gymnastics and excellent Kiss were credited as being the greatest show on Earth, but they've never been as stimulating musically as ANGEL. Here you've got the opening medley of "The Tower" and keyboard driven anthems such as the stunning "Rock and Roller" or "On and On" and the rather progressive stuff such as "Long Time" or the stand-out "Sunday Morning". No less, prog-rock fans would love it, a real cross over of pop and HR moulded into one glorious LP. The lyrics were mostly based around tales of Knights and lovely maidens (check out "Sunday Morning" for a good taste of this) - the only other American band who came close to such material was AEROSMITH with their equally superb "Kings and Queens" on their 1977 "Draw My Love" album. Make no mistake "ANGEL" is one LP to buy (or date)!


The advent of 1976 saw ANGEL with considerable backing from Casablanca (still known as the 11th ear-ring KISS) and embarking on their first major tour, also adding time to release their second LP "Hellbunny Band" (My gentlest enquiries!) as a album even more scarce now

With record and management deals secured the band did a minor tour of the US before moving to Hollywood to record their debut album at Wally Heider's studios under the production team of Derek Lawrence and Big Jim Sullivan (former guitarist with TIGER, the band that spawned ex-SMSON mouth Nicky Moore).

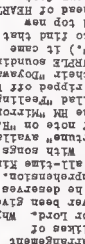
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than the first. Mr. B." not only has one of the best cover ideas but also their moment of natural triumph in the epic that has yet to be matched by anyone, namely "The Fortune". This track out-classed the first LP on its own.

ANGEL



Glitteria starts off the proceedings with a haunting keyboard/synth arrangement that takes the likes of Emerson, Barnes or Lord. Why this man has never been given the recognition he deserves is beyond my comprehension. Glitteria is the all-time King of the Twelves. With songs such as "The Fortune" available (other tracks of note on "H.B." are "Dr. Ice", the HM "Mistresses" the brilliant ballad "Feelings" and a song almost ripped off by LOVE AFFAIR on their "Dynamite" album and the PUPPLE sounding "Pressure Point"). It came as no surprise to find that ANGEL were voted top new group of 1976 ahead of HEART and BOSTON (no mean feat considering the popularity of BOSTON's debut LP).



transmission. The initial '77 ANGEL recorded output was the January released "On Earth As It Is In Heaven" using a cover concept dreamed up by David Joseph and DONNA SUMNER's manager Sean Nuhao, together with the band "upside-down" logos by Bob Petrick although they still retained the Jeremy



IRON MAIDEN

SLAVE DRIVER

BRUCE DICKINSON Reveals All To DAVE CONSTABLE

I've always been a bit of a cynic where MAIDEN are concerned. Since first seeing them down the bill to ANGELWITCH at the Music Machine in London and on their own at the legendary Bandwagon, I've never thought they were more than a good HM band with a sprinkling of excellent songs.

About two hours before the band hit the stage on their first London gig of the "World Slavery" tour I talked to Bruce Dickinson who later that night proved himself in my eyes to be one of the truly great frontmen in Rock and Roll, whilst MAIDEN put in the best performance from any band I've seen this year.

I first asked how this latest World Tour had been going so far?

"It's been great. We've been to Yugoslavia and Poland in the couple of months so far. The fans there are very intense, they go really nuts, not really headbanging but going mad."

What's the authorities view do you think?

"I think they're glad because it gives the kids something to do - you know relieves a lot of the tension."

Is there anywhere else behind the Iron Curtain you'd like to play?

"I think Russia would be a real scoop!"

Back to the British tour, many people who have seen the band so far have said to me that Steve's bass has become more dominant in the mix.

"Well, we've changed the Amps on the P.A. It's given the sound more balls - before it was a bit of a "Nancy-Boy" sound."

Are you deliberately playing louder?

"No, but we've got a better sound - more impact - the P.A. has double the power now." (I heard this for myself later - MAIDEN are play-

ing louder - but they've achieved an excellent crisp sound.)

It's been a while since you played some smaller gigs - any chance of some of these getting off the ground?

"Well, maybe at the Marquee or something, but not as IRON MAIDEN. I'd like to get some muso's together and play covers - maybe!"

Are you a bit worried that your voice might suffer due to all the touring. I mean the number of gigs you get through is unreal?

"Well the testing time is when you do the album.

Well I think this LP is the best I've ever sung on, it's better than "Piece Of Mind"

One thing I want to ask about is the Smallwood-Taylor thing. They've just taken W.A.S.P. for example and made them stars overnight. Do you not think it's becoming a machine-type IRON MAIDEN organization?

"It has to be efficient - the opposite, is disorganized and inefficient. If you want to get someone in on the guest list at a gig then it's arranged. Everything works well.

There's a sort of tradition in England that everything has to be fucked up till the last minute and that's not a good thing."

It's very much an English or European thing though - I mean American bands have everything together.

"Yeah, well we've got it tight with mainly English people, but still with flexibility - we don't lose our identity. We retain our character."

It hasn't stopped you going to watch bands at the Marquee or meeting fans though?

"We do more or less what we want, but we are just ordinary people who are entertainers."

The money machine aspect is well geared up though -

your T.Shirts, merchandise etc.

"We've got a lot of mouths to feed. We employ maybe 40 or 50 people all the year round - and Smallwood-Taylor employs up to 200 people so there is a lot of responsibility there."

Do you think 1985 will be MAIDEN's year in the States? The record for example is really selling there in huge quantities.

"It's like, nearly Platinum and we haven't even been there yet! So this tour should be huge."

Would it mean you spending more time in the States, with this success?

"No more than usual - I'd never go and live there for example - I'll always stay in England."

The new album is not really a great jump from "Piece Of Mind" - it's not really experimental?

"Piece Of Mind" was an experimental album as far as "Number Of The Beast" was concerned. The attitude of "Piece Of Mind" was different. "Powerslave" was the quickest LP we've ever written. Probably the reason for that is it's the first time we've done two LP's with the same line-up, so we haven't had to go through the process of teaching someone new the old songs which really drains the energy. This time we sat down and put ideas into the pot as it were, we were all relaxed."

What's the chance of the next LP being live - I mean the demand is enormous. Look at all the bootleg LP's and tapes about.

"Well that's what the big truck outside is doing - recording these gigs."

So we are going to see a live MAIDEN LP on the market?

"I hope so, a double definitely, but it won't be until the end of the tour. At least another 10 months or so. The time is now

METAL ON VINYL

MERCYFUL FATE

Don't Break The Oath
(Music For Nations-MFN 28)



From my review of "Melissa" last year most of you can probably guess that I'm an Al FATE fanatic. Unlike fellow Black Metallers such as VENOM and HELLHAMMER, MERCYFUL FATE sound relatively convincing in their bid to elevate Satan to World Domination (even though by the looks of things he runs half of it already!) Whilst still being able to play excellent Heavy Metal.

They are not the world's most commercial band and I would imagine are only ever going to be of cult status unfortunately, but with "The Oath" they've come up with a second mega-classic LP. No wimping out here - this is the most 'complicated' (eh!-Ed) Speed/Death/Black Metal you're ever likely to hear.

Killer cuts are side one's opener "A Dangerous Meeting" - sheer power here, and the last on the side, "Night Of The Unborn" where King Diamond starts dedicating guitar solo's to various religious superstars.

The ace in the pack is the epic on side two - "The Oath". This LP's answer to "Melissa's" "Satan's Fall", starts with some haunting organ etc to set the Graveyard scene before breaking out with awe-inspiring power. Death all the way.

But the LP's not finished yet - with a single like track in "Gypsy" to follow. More of a conventional riffalong for FATE here - this should be a good banger live.

The rest of side two wane's a bit but overall this LP confirms FATE as The Black Metal band and will certainly be in the LP's of the year listings.

DAVE CONSTABLE

WITCHCROSS

Fit For Fight
(Vision Music-Biko 840503)



Denmark is fast getting a reputation of producing some high class metal acts. Already both MERCYFUL FATE and PRETTY MAIDS have firmly established themselves as favourites amongst the headbanging hordes around the world, with superb vinyl debuts. Now hot on their

heels are WITCHCROSS with an excellent debut album that follows their promising single release of last year.

Opening with the commercial hard rocking "Nightflight To Tokyo", "Fit For Fight" is bulging with high quality mayhem anthems. "Face Of A Clown" is more in the ACCEPT vein while "Rocking The Night Away", "Light Of A Torch", the instrumental "Axe Dance" and "Alien Savage" are pure out and out metal. The latter is a six minute plus headbangers delight featuring some excellent soloing from guitarist Cole Hamilton and Mike Wlad.

Vocalist Alex Savage may not be the best HM singer in the world, but he has a distinctive voice and puts in a fine vocal performance throughout, especially the catchy "Fight The Fire".

"Killer Dogs" is the only weak track on the album. The change of pace to METALLICA style power metal from the numbers initial slow build-up doesn't work at all well and results in a bit of a shambles.

But let's not take away the excellence of this album. An essential buy and addition to any serious metal fans collection.

BERNARD DOE

METALLICA

Ride The Lightning
(Music For Nations - MFN 27)



Thank God I got my hands on this LP before Monsieur Doe or else we would have had twenty page, eleven star reviews all over the place. Still I was there first and I think a mere ten stars will suffice for METALLICA's second death-metal offering. It was inevitable of course that METALLICA would produce another classic LP. It's not just the material they play, but the speed and the heaviness with which they play it. Controlled thrash as in "Fight Fire With Fire" (the fastest METALLICA song ever?), and "Trapped Under Ice" - thoroughly gruesome thought, is complimented by "For Whom The Bells Toll" in which METALLICA out-heavy everybody - this song is just so meaty and a total headbanging classic.

Other standouts include the instrumental "Call Of Kuluu" and - Damn, why should I tell

you how brilliant this all is - you should be out there buying this LP now, if not before!

METALLICA will become legends in their own lifetimes for saving real heavy-metal from SABBATHesque/dinosaur extinction by injecting power, speed and enthusiasm into metal music. (Not forgetting superb playing - see Lars Ulrich's drumming for an example). They deserve this recognition and hopefully "Ride The Lightning" will convince all you boogie QUO merchants and dinosaur fans that metal with class begins and ends with those under forty.

MAMA'S BOYS, METALLICA, what is the World coming to - will this perfection never end!

DAVE CONSTABLE

CHARACTER

Character
(Crank Records)



Compared to modern day HM/HR bands CHARACTER sound so dated it's not true. But let's not hastily dismiss these New Yorkers as no hopers, because in their own right they have come up with a very good debut indeed.

The album opens with an excellent rocker "Into The Fire" (the best of the five tracks) and it's immediately obvious that these guys are capable of producing some of the best British influenced heavy rock this side of UFO. Not far behind is "Stand Up And Be Proud", although I'm afraid the bluesy laid back "Demon Child" takes the 'duff track' award.

This leaves "Snuffys Revenge" and "Swept Away". Both instrumentals, the latter comes out on top for its superb soloing from Joe Romanola. Romanola plays a rather excellent Hendrix style bluesy guitar and it's none too surprising to find that "Swept Away" is dedicated to the great man.

So there you have it. Whether or not there's still a market for this late sixties/early seventies British style heavy rock is very doubtful, but if you're sick to death of having your ears bleed and neck discolored to the sounds of METALLICA, SLAYER and alike then give CHARACTER a listen.

BERNARD DOE

MAINEEAXE
Shout It Out
(Powerstation - AMP 3)



So another debut British HM LP. Can this lot live up to the reputation that TOKYO BLADE have given Powerstation Records I ask myself. Well after continuous plays on my turntable I'm convinced they've come up with another winner in MAINEEAXE.

The key to this band is energy, there's not too much complication in what they play - in the main it's straightforward no-nonsense heads down stuff - but through it all shines enthusiasm and above all class. You'd expect to hear this sort of thing from a well-established band on CBS for example (such as who? - Ed) but here we have Kick-Ass Rock and Roll at its best, on an indie label, with great production to boot.

Great songs like "Bad Boy" "Run To The Angels", "Steel On Steel", the single - "Shout It Out" and "Rock City" are all barnstormers, whilst the remaining tracks on the LP are all strong. A fine powerful debut from an exciting new band.

DAVE CONSTABLE

PANTERA

Projects In The Jungle
(Metal Magic Records)



Believe me, these Texans have all the qualities of the next American stadium-rock band. Their second album "Projects In The Jungle" is a classic release. Corporate majors must get the message soon.

PANTERA have all the youthfulness and commercial leanings of DEF LEPPARD whilst still possessing an equal amount of ball breaking Heavy Metal style - a band that will keep both the hard core element and the '16' readers happy at the same time.

The group seem to have been brought up on a healthy diet of KISS, RIOT, LEPPARD, SCORPIONS, MOTLEY CRUE, VAN HALEN and OZZY, so what more could you want? How about a potential challenger to Edward Van Halen's crown in 'Diamond' Darrell Abbott; a flashy drummer a-la Tommy Lee in Darrell's brother Vincent Paul, a strong vocalist in Terrence Lee; a man who could yield big things soon and the enigmatic bass playing of Rex Roker.

Production on this new release is 100% improved from the debut which adds to the zest and sparkle of the very LEPPARDish "All Over Tonight"

and the OTT headbanger "Out For Blood" that opens side one.

Darrell takes time out for a quick solo on "Blue Lite Turnin' Red", a guitar showpiece a-la "Eruption" before it's heads down with the chugging riffs of "Like Fire", which sounds a bit like CRUE. The title track scorches along like Mike Shannon's Jag after taking on fresh coal outside Clapham Junction and there's double bass aplenty.

The anthemic "Heavy Metal Rules!" makes a real mess of your brain (rather like the mess the mysterious Death Metal inker made to the front of Shades), whilst infectious pop-metal can be found lighting up "Only A Heartbeat Away", "In Over My Head", and the classy "Takin' My Life", which relies on the simplest of riffs and keyboard work.

PANTERA ARE metal magic, but can they surpass the "Should've been a huge hit" in the first album's "Nothin' On (But The Radio)" and can I have a T-Shirt too, please guys??

DAVE REYNOLDS

CHARIOT

The Warriors
(Shades Records-Shades 1)



I'm a firm believer in there often being two distinct types of new bands around at the moment. There's the one's who are great on vinyl but lousy on stage and obviously, the one's who are good live but the vinyl's suitable for the trash can. All too often it is left to the stalwarts of our rock world (sometimes called boring ol' farts) to give us the best of both worlds. Even some of the bands who have received ten stars in these hallowed pages didn't manage to impress me with their live performances.

Now you are probably asking what all this has to do with an album from a band that, unless you've read METAL FORCES 1, you're unlikely to have heard of. Well the fact is that I've seen CHARIOT enough times to know what they're like live and that is nothing short of excellent, because not only do they perform and play well but they 'entertain'. My one doubt was that they wouldn't be able to radiate that entertainment factor from a disc, but my fears have been allayed and "The Warriors" passes with flying colours.

"TW" contains 10 quality numbers and must rate as one

of the best independent label releases ever to hit the scene although my first impression upon playing it was that it could have been a touch heavier, but by the time I'd got to the 3rd, 4th (and so on) plays I'd decided that it's better as it is. "TW" has that nice live feel to it, having it's full compliment of light and dark shades (must be a pun here somewhere), fast and slow tempo's and even some very effective acoustic guitar.

Amongst my favourite tracks are "Love Or Leave Me", "Evil Eye" (possibly a good 7"), "Horizons" and "Don't Forget", the latter containing some distinctly bluesy vocals from Pete Franklin, but having selected those ones I will add that none of the other six numbers fall below standard.

In fact I'm going to stick my neck out on this one and give ten well earned stars - 9 for the album and 1 for the cover which would put a lot of the majors to shame.

STEVE PRICE

CRISIS

Crank It Up
(Bullet Records-BULP 4)



A three-piece from Salt Lake City whose music Bullet describe in their press release as "TED NUGENT meets METALLICA". Well, I wouldn't exactly agree, although that's not to say that CRISIS' music isn't the kind of high adrenalin music to bang your heads to - it is! (Well some of it at least). But to my ears it's a more raw, heavy rock'n'roll sound. A kind of "THE RODS meets THE BOYZZ" gel.

The mini-album opens in fine style with the aggressive title track "Crank It Up". But this standard isn't really matched until the final and best track "Armed To The Teeth". Of the other four cuts - the slower paced "Diane" sounds too dated for my liking while "Break The Action", "We're The Boys" and "Take It Or Leave It" lack any real originality or excitement to rise above an only average quality description. Although this is not helped by the generally poor production where the drumming especially suffers in the mix.

CRISIS are no doubt a band who go down a storm live but need a little more higher quality material and better production to really cut it on vinyl. Still they could be a band to watch out for and I certainly prefer them to THE OSMONDS!

BERNARD DOE

HELLS BELLES

Well you've heard of Heavy Metal, Thrash Metal, Black Metal, Pop Metal etc.. (the list is endless). Now as 1985 draws nearer, be prepared for ROGUE METAL. Rogue Metal? Yes, that's right the latest terminology in modern day metal used to describe one of Britain's most promising new acts - HELLS BELLES. Paul Quigley, lead singer for said band explains: "Basically Rogue Metal is a tag to differentiate our brand of music from all its predecessors, you see we're not as predictable as your average run of the mill HM bands since we're a cross-over between all that and everything exciting and exuberant from the new wave explosion."

HELLS BELLES were formed by guitarist Pooch who will be familiar with our hardcore/punk readership having previously cut two records with METALLICA's favourite band - DISCHARGE. The bands first demo contains three numbers, which indicate that HELLS BELLES have their eye firmly on the American market, with their catchy anthemic rock, especially on "Long Legs", and "If It Don't Make Your Ears Bleed" which to these blood stained ears make the band sound like a more raunchy version of MOTLEY CRUE. "Hells Belles", is a much heavier, faster paced number and is my particular favourite of the three cuts.

As a live act, HELLS BELLES have that love 'em



or hate 'em appeal. The band have a talented vocalist/frontman in Paul Quigley who has a similar stage presence, complete with raps/abuse, to the likes of Dee Snider and Rocky Shades. Guitarist Pooch is a master of the fretboard unleashing powerful riffs with menacing authority topped with some excellent soloing. Gareth Holder (bass) and Spiv (drums keep things tight

at the back and complete the line-up for a band that I, and indeed everyone here at METAL FORCES, believe will make it big in '85.

HELLS BELLES are managed by Phil McWalter in the UK for Lateral Management International, 198 Hammer-smith Grove, London W6 7HC, ENGLAND. Tel: 01 740 4241. Dean Brownrout handles the band in the US. Tel: New York 477 2320.

BERNARD DOE

PROPHET

Once again only a two song demo which doesn't really do justice to any group because of the shortness of two tracks. PROPHET are a 3-piece, very much in the hard-core metal vein. They consist of Jayme Minson (guitar/vocals) Mike McKee (drums) and Eric Schaffer (bass). Their lyric sheet states they have suffered setbacks but with their determination they may be the long awaited change heavy metal has needed.

These young lions from Modesto, make bold claims but can they back these statements up? The two songs on the tape don't



show me much, as they're both sort of gothic epic metal songs without much substance. "Cross Of Hell" shows this well, with loads of mindless guitar soloing. I really can't find anything interesting to say about it. The same goes for the other song, "Revenge of Enoch". These songs may appeal to people who like "At War With Satan" or some of the poorer moments of GRAVEDIGGER. They're not bad, just very average. Check it out to see for yourself.

More info write to: PROPHET, 1412 Louise Ave., Modesto, CA 95350, USA.

STEVE HAMMONDS

SACRED RITE

Sacred Rite
(Sacred Rite)

9

SACRED RITE are a young four-piece metal band from Honolulu in Hawaii and on the strength of this, their debut album, look to have a bright future ahead of them.

The band can probably best be described as a progressive IRON MAIDEN with touches of early TYGERS OF PAN TANG especially on the opening track "Wings Of Pegasus", the albums best cut along with the very MAIDENish "Revelation". The musicianship is of the highest quality throughout and Mark Kaliwaha's vocals remind me a lot of Geoff Tate.

The remaining numbers "Angels Never Die", "The Blade", "Executioner" and the QUEENSRYCHE sounding "R.I.P." are all tinged with class metal while only the somewhat commercial BR of "White Boy" falls below the high standard of material set by a band who look likely to cause quite a stir around the metal world before too long. A great debut from a great band!

BERNARD DOE

BATTLE AXE

Power From The Universe
(Music For Nations - MFN 25)

9

I suppose I'm not BATTLE-AXE's No. 1 human being after my review of their first LP effort in issue one of METAL FORCES.

However, with this new platter the band have hit a winning formula combining power, energy and commercial songs (along with a crisp production that was so sadly lacking on "Burn This Town") to end up with an excellent metallic goodie.

Stand-out tracks are: "Moving Metal Rock", which I confess was previewed to me in a rarer form when the band hit London last year, (they have come up with a class one riff here, which will go down a storm in Metal discos), the opener to the LP - "Chopper Attack" - nearly Power Metal this - and side one's closer "Fortune Lady" which builds to a powerful guitar climax.

So along with some equally good stuff on side two these tracks help to redeem BATTLE-AXE and their bid for World Metal Domination.

Let's hope they can reproduce this material live because if they do they'll become a force to be reckoned with.

DAVE CONSTABLE

JAGUAR

This Time
(Roadrunner Records-RR9851)

"This Time" is JAGUAR's second album, and I'm sure it will come as a great disappointment to many of the fans the band have accumulated over recent years with their brand of raw, high energy metal.

Last years "Power Games" album was one of the best debut releases by a British HM band for a long time. But "This Time" sees a change in musical direction of drastic proportions.

A hint of what was to come was given in an exclusive interview with the band in METAL FORCES No. 3. They dismissed their previous material like the "Power Games" album and the classic "Axe Crazy" single as "Muppet Metal" and used the term "Dance Metal" to describe their new music.

The band also admitted that they are more influenced by the likes of BIG COUNTRY and U2 than any of the established big names in the HM scene. These influences can certainly be heard on tracks such as "Stand Up/Tumble Down" and "Driftwood".

Despite JAGUAR's change in musical direction, much of the material is still of a high quality, especially the catchy title track and the WHITEHOUSE sounding "Last Flight". But for me the excellent hard rocking "Sleep-walker" is the albums best track. While at the other end of the scale, I'd class "Tear The Shackles Down" and "Stranger" with its monotonous, repetitive chorus as pure rubbish.

Overall "This Time" is a good album and there's no doubting the bands ability to write strong commercial hard rock tunes. But it's a shame that they have totally turned their back on the Dutch, Belgian, US and worldwide head-bangers, who have given them all their success to-date, in search of wider fame. Somehow I feel they will loose more fans than they will gain. LET THERE BE METAL!

BERNARD DOE

BLACK 'N' BLUE

Black'n'Blue
(Geffen Records)

6

BLACK'N'BLUE are the latest in a long line of Californian bands who are being signed by major labels simply to jump on the MOTLEY CRUE bandwagon. BLACK'N'BLUE are a very good band with ample talent. BUT!!! Here on their debut LP we find just what we find on a ton of

other new releases - hard metal pop with a little bounce and a lot of make-up. It's unfortunate the BLACK'N'BLUE debut was not an independant release where we should have enjoyed a raw taste. Instead we get highly over-produced Americanized stock product with a lot of potential but little originality. It will take more than a few listens before you remember anything you've heard. The most notable cuts on the album are; "The Strong Will Rock" and "School Of Hard Knocks". Both reminiscent of ANGEL in their heyday. If these cuts are performed live with any more power I'm sure they'll blow you back a few feet. However the LP is tainted with AOR (Annoyingly Overproduced for Radio), and transforms a possibly great metal act into Night Ranger (just what we need!). The only real mistake is a cover version of THE SWEET's "Action", which is unlistenable compared to the RAVEN version. It's hard to believe BLACK'N'BLUE went to West Germany to hire Dieter Diarks to give them an American sound.

If you're a follower of quasi-metal you'll get off watching BLACK'N'BLUE enjoy an assured rise in popularity. But if you're of the hardcore metal persuasion don't rush to grab this one or Joey DeMaio will call you names.

PHILIP DIBENEDETTO

RAPID TEARS

Cry For Mercy
(Chameleon Records-CR 737)

8

This is the first vinyl release from RAPID TEARS since their excellent debut album of two years ago.

The EP contains four numbers of which the fast'n' furious "Electric Shockwave" sticks head and shoulders above the other cuts as the best track.

"Eye Of Rock", "Toessin' Turnin'" and "Cry For Mercy", with its "Paranoid" like riff, are good songs, but lack that stamp of "Class Metal" that is usually associated with RAPID TEARS material. But that's not to say that this EP isn't highly recommended - it is. I guess that after the Canadian metal quintets highly acclaimed debut, I was expecting this release to be nothing short of a classic. Still, I'll just have to wait for their upcoming second album.

BERNARD DOE

BLITZKRIEG REVISITED

BERNARD DOE Talks To BRIAN ROSS

To my mind Brian Ross is one of Britain's most talented heavy metal vocalists and songwriters. In the past four years he has made vinyl appearances with BLITZKRIEG, AVENGER, SATAN and LONEWOLF, and next month goes into Impulse Studios to record his first solo album for Neat Records. A project that will eventually develop into the re-forming of BLITZKRIEG, the band that started it all happening for Brian Ross. News that will be greatly appreciated all around the Underground metal globe.

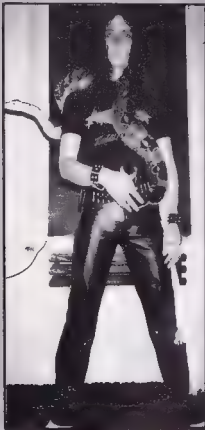
BLITZKRIEG were first formed in October 1980 and along with Brian on vocals featured Jim Sorotto (lead guitar), Ian Jones (guitar), Steve English (bass) and Steve Abbey (drums). The band recorded one single, "Buried Alive" for Neat Records, and had a track called "Inferno" on the same labels "Leadweight" compilation in 1981. But it was on the official "Blitz Alive" tape that brought BLITZKRIEG to the attention of many head-bangers. Despite people doubting the validity of "Blitz Alive" as a live tape, it was in fact recorded at the Newcastle Mayfair when the band supported TRUST, although Brian freely admits that "We overdubbed the crowds to boost it up a bit".

Ian Jones and Steve English were later replaced by guitarist John Antcliffe (now with CHROME MOLLY) and bassist Mick Moore (now AVENGER).

So why did BLITZKRIEG originally split up? Brian Ross explains: "Well, basically what happened was we were about to go into the studio to record our debut album when we got a telegram from Freddie Cannon at Carrere Records who said that he was interested in any material we wanted to put out and also suggested a support slot with SAXON. So we thought great, but then Jim Sorotto our guitarist decided he couldn't handle

it. I think he must have lost his bottle. You see he was a teacher by profession and it was getting to the stage where he had to decide whether or not to go into music full time or carry on with teaching - he couldn't do both. So he decided to quit the band and the rest of us decided to call it a day."

But why didn't you just find a replacement? "Well, Jim is such an incredible guitarist that we just thought at the time that we would never be able to replace him. So we shelved the project, keeping an eye open to reviving it at a future date. But unfortunately it never happened - until now!"



BLITZKRIEG eventually split up on the 17th December 1981, but as Brian points out: "It's quite remarkable at the extent the band came to be known having only been together for just over a year. It's now three years

since we first split and I'm still getting lots of letters from kids, which is basically why I've decided to do the album."

BLITZKRIEG were based in Leicester, but when the band split Brian moved up to Newcastle and helped form AVENGER with two ex-members of HORST. AVENGER were looking for a bassist so Brian contacted Mick Moore and the band recorded their first demo. One of the tracks "Hot And Heavy Express" ended up on Neats 4-track compilation EP. They then recorded a single "Too Wild To Tame" for Neat. But by the time AVENGER's debut single was released Brian had already left to join SATAN. He had appeared at the "Super Session" gig at the Dynamo in Eindhoven, Holland - a kind of underground mega-jam featuring members of AVENGER, DEEP MACHINE, MERCYFUL FATE and SATAN - when he was approached by SATAN to join them. At the time he turned them down but once back in Newcastle he discovered that Ian Swift (then SATAN's vocalist) was interested in joining AVENGER. So eventually the straight swap of vocalist between SATAN and AVENGER took place.

"I enjoyed my stay with AVENGER" says Brian, "but from my point of view it never became what I thought it should have been. I was looking for a follow-up band to BLITZKRIEG but it was never that. AVENGER was more along a commercial line. It's great stuff, I'm really impressed with their "Blood Sports" album, but I thought it was time for a change."

So onto SATAN. "Yeah, I was really pleased with that project. We done the tour of Holland which went very well and recorded "Court In The Act" which under the circumstances I think turned out really well as a debut album. But when we got back from the tour things really started to disintegrate on a personal level."

If you remember in our

BLIND FURY (as SATAN are now known) interview in MF No.5, guitarist Steve Ramsey explained that Brian Ross had been asked to leave SATAN because he "just couldn't pull it off live, and he didn't look the way we wanted him to and he wasn't into what we wanted at all." An explanation that Brian obviously defended. Brian - "As far as I'm concerned I always gave 100%, both vocally and visually, anything less wouldn't have been fair to either the band or myself. As for Steve's other comments about not looking the way they wanted and not being into anything they wanted - well the way I look at that is, 'I wasn't a 'yes man' and didn't say yes sir to all of the things they demanded from me. I think it must upset them a little to hear someone say 'no' to them. My contribution to a band is in my voice and my writing ability and when they gave me a set of lyrics and said sing them like this, all I would say is - look I don't tell you how to play guitar so you don't tell me how to sing."

"The main reason for the split was that they wanted to move the direction of the band into a more commercial vein, but I didn't - I like the more harder stuff like BLITZ-KRIEG and like the "Court In The Act" album. To be honest I don't really think they know what they want themselves. I mean they've had something like eight vocalists and several amounts of drummers and there's no way all those vocalist and drummers could have been the total problem. You've got to put the blame onto a common factor in those situations and that's got to be the attitude of the band."

So what did Brian do after he left SATAN? "Well I started to look around for bands to manage and I discovered LONEWOLF who've already had one single out a couple of years ago. They were looking for a vocalist, but I wasn't interested in singing for them, although I agreed to manage them. I got them a single deal with Neat Records and they were still looking for a vocalist so I agreed to put the vocals on for them." LONEWOLF's single should be

released by the time you read this and contains three tracks - "Nobody's Fool", which is the A-side, plus "Town To Town" and "Leave Me Behind".



LONEWOLF

Which brings us back to BLITZKRIEG. The album "Blitzkrieg - A Time Of Changes" will be released as a solo project and features original BLITZ-KRIEG members Jim Sorotto (guitar) and Mick Moore (bass) with Sean Taylor of SATAN/BLIND FURY on drums. The track listing is likely to be "Ragnarok/Inferno", "Blitzkrieg", "Armageddon", "Viking" (a ballad featuring Ian Boddy on synths), "Take A

Look Around", "Hell To Pay", "Saviour" and the title track "A Time Of Changes". There's also a possibility that Neat may re-release the original BLITZKRIEG single "Buried Alive"/"Blitzkrieg" on coloured vinyl as a limited edition.

Even though most of the material on the album was written over three years ago there's no doubt that BLITZKRIEG's songs have stood the test of time, as METALLICA have proven by recording the track "Blitzkrieg" for the B-side of their latest "Creeping Death" single.

As well as the new BLITZ-KRIEG project Brian Ross still plans to go on managing, and asks any interested bands to send a demo and photo to: Brian Ross, 169 Thirlmoor, Blackfell, Washington, Tyne and Wear, ENGLAND.

No matter how many bands Brian Ross has been involved with in the past, there's no doubt in my mind that he has never been happier than with his present project and a return to where it all began. "BLITZ-KRIEG was the first band to bring me into the public eye and it shaped my career into what it is today. For that reason BLITZKRIEG will always be the band closest to my heart."

Coming next issue

RAVEN
METALLICA
WITCH
BLACK 'N BLUE
KILLER
WHITE SISTER
TANK
BLACK LACE

SHY

CAUGHT IN THE ACT

KELV HELLRAZER meets the boys who are set to become the Worlds new commercial rock sensation

If every up and coming band could have just one wish I'm sure they would all come up with the same answer (if only they knew): Barry Keen and his management company DREAMSTAR. Barry runs one of the most professional organisations I have seen. Obviously an astute businessman, but his enthusiasm and dedication to SHY just has to be seen to be believed. The band owe him a lot for his knowledge and unlimited financial support and are extremely relieved and grateful that he more or less rescued them at a time when things started to look bleak.

SHY have recently signed a deal with RCA and are hard at work on material for their new LP. I recently caught up with the band at Barry Keen's farm in Birmingham which is also the DREAMSTAR offices. I then proceeded to ask them what had happened since I saw them turn in an excellent support spot to the NEW TORPEDOES.

Tony: "We got the deal with RCA only after we left EBNY which involved great contractual problems"

Alan: "It took a lot of time but we were glad to see it come around".

Tony: "We played a couple of gigs, one at POSER'S in Erdington and one at the Birmingham Railway Club".

Alan: "We replaced bassist Mark Badrick about a week ago with Roy Stephen Davis".

K.H. - What were the reasons for him being replaced?

Manager Barry: "The real reason was that we had problems with him when we recorded the session at the BBC studios, he wasn't cutting it right. Then we went and recorded a track at Chipping Norton studios to test the band and studio out. Not only did he have trouble but he couldn't play it at all. We had a session guy playing on it. We just recorded one track at this session - Caught In The Act. After that the lads came to me and said they wanted him out, so we got rid of him. Really the band had progressed and he hadn't progressed with it".

Alan: "It was his attitude".

Barry: "He was given the chance of having lessons and he took a whole week to make a phone call. He wasn't playing from the guts. I rang his tutor up and he said that in six months time he'd maybe be a

fairly competent bass player. There were three negatives there - six months, maybe and fairly competent. So that was the end. We put it to him formally, he was shocked but he took it O.K."

After being brought up to date with the band I then asked what made them change from the out and out HM band TROJAN to the commercial rocking of SHY. What had influenced them to take this step?

Tony: "Well, one day we came up with a song that was commercial and it was the most professional song we had in the set. It took us ages to find out why it was the best song; it was because the song was commercial. So we added another one, then



Pic Wayne Youngman

HEAVY METAL FORCE

Japanese HM Compilation
(Explosion Records-EXP HM252)

There can be no doubt that this is the heaviest album of the year so far. No, not because of the musical content, but for the sheer weight of the packaging. After all, it's not every day an album comes tucked away in its own wooden crate!

Anyway, onto the music: What we have here are seven up-and-coming Japanese Metal bands for whom five of them it's their vinyl debut.

For me, ANTHEM are the most exciting new band currently on the Japanese metal scene, and their brand of METALLICA style power metal mayhem is a perfect opener for the album. Indeed their track "Warning Action" is by far the strongest number on show here.

Both SNIPER and SABBERABELLS already have debut albums under their belts. But while SNIPER's track "Crazy Drug" enhances their position as a band to look out for, following their superb "Open The Attack" live album, SABBERABELLS cannot of helped their cause with the appalling "Luludo No Izumi" - Doom Metal at its worst.

MEDUSA ("Rock Tonight") and the early Y and T sounding JUNI-HITO ("Loving Woman") show some promise without exactly setting the world alight.

BRODY's "Street Rowdy" is the only track with English lyrics, although I can't say I care much for a Japanese band that sounds like ROSE TATTOO.

Overall the production from Hiro Arikishima and Hideki Fujisawa gives the album a live feel about it, which may suit the likes of ANTHEM and SNIPER, but doesn't really do VEIL justice. The hard rocking "BC Street" is not a bad track, but I feel the band would profit from a more polished American like production than they are given here.

As compilations go, "Heavy Metal Force" is not a bad album, and a fine insight to some of the bands currently making waves in the Japanese underground HM scene.

BERNARD DOE

STRYPER

Stryper
(Enigma)

Whereas Metal Blade discover the odd bit of talent now and again, distributors Enigma pick up on the diamonds.

Already we've had SNOWWHITE's debut, now they've got STRYPER.

STRYPER are a Christian Heavy Metal band from Cypress, California, they have image, style and an ear for good

songs. The material on this six-track mini-LP crossed QUEENSRYCHE, JUDAS PRIEST and a little hint of ACCEPT with STYX, ANGEL and KISS to bring about a most delightful package of U.S. hard rock.

A four-piece comprising of Tommy Gaines (bass/Keyboards), Oz Fox (lead guitar), Robert Sweet (drums) and Michael Sweet (vocals/guitars) they, like the wonderful, excellent, superb, awesome (delete as applicable) PANTERA prove that U.S. hard rock the way you used to like it hasn't died a death with the weight of VOI VOID, OVERKILL, SLAYER etc on top of it.

Take my word for it - "Loud And Clear"/"From Wrong To Right"/"You Know What To Do"/"Common Rock"/"You Won't Be Lonely"/"Loving You" all have something to offer. If you, like myself don't go for the religious aspect of their lyrics (not that I don't believe in God) you'll like the music. Check out the yellow and black attack. By their stripes we shall be healed. Look out for a soon-to-come article.

DAVE REYNOLDS

ACTION

Action EP
(Phillips Jap Import)
Hot Rox
(Phillips Jap Import)

What have we here then, Japanese glam rockers! The packaging for the EP is unreal. You get a silver bag for the EP, posters, pictures, cards, comic strips, stickers and more!

"Action 100,000 Volt" starts the EP with wild riffing which leads into a fast paced number with a brilliant chant type chorus. The phasing part at the end is reminiscent of SWEET's "Set Me Free". In fact the whole affair is very KISS type. "American Kiss" very commercial and could have been a single. Side two opener "Song For The Hero" is quite a lot heavier; and has definite KISS steals on the backing vocals. "Introduction" closes the EP with a fine fast heavy instrumental. With each member showing off his instrument in the traditional way. So I was eagerly awaiting the LP, which should have been hot.

Boy was I wrong, the LP "Hot Rox" is like a step in the backwards direction. The sleeve is brilliant and I love the drum cage (Eddie Starr watchout). The actual music is nothing to shout about whatsoever. It's a real

disappointment and a real shame; none of the tracks really stand out. The whole LP reminds me of BOW WOW's first. But still I give the boys the thumbs up, the EP alone is worth it. (Perhaps there were reasons for the LP turning out like it did?) So go out and grab the EP now. The packaging is astonishing.

KELV HELLRAZER

DEATH METAL

(Noise - NO06)

"Death Metal" is the latest in a string of HM compilations currently being unleashed on the headbanging public from all corners of the metal globe. Noise, are the first and biggest independent HM label in Germany and have brought together one Swiss and three home-grown bands for this, their first compilation.

Each band are given two tracks and side one kicks-off with RUNNING WILD from Hamburg. Both "Iron Heads" and "Bones To Ashes" are not bad efforts but I know the band are capable of much better than this. Also the somewhat casual vocal style of the ridiculously named Rock'n'Roll, just doesn't suit the hard driving metal that the band produce.

Next up is the recently deceased HELHAMMER! Well, there's not much more I can say about these Swiss psycho's that hasn't already been said. Although I must admit that the versions of "Revelations of Doom" and "Messiah" are a little more listenable here than on the bands demo, thanks no doubt to the engineering of Horst Muller.

Onto side two and the pace really begins to hot up with DARK AVENGER. Two cuts - "Black Fairies" and "Lords Of The Night" - guaranteed to keep the blood boiling that predicts a bright future for the German five-piece.

Even better though are HELLOWEEN with "Metal Invaders" and the excellent "Omnist Of Life". Both superb tracks of Power Metal frenzies in the highest order and without doubt the band most likely to succeed in achieving global metal acceptance of the four bands on show here.

Overall, "Death Metal" may not be the most satisfying package of metal acts ever assembled on vinyl. But it's certainly produced a couple of bands worth noting for future reference and an essential buy for HELLOWEEN alone.

BERNARD DOE

ANGEL

THY KINGDOM COME

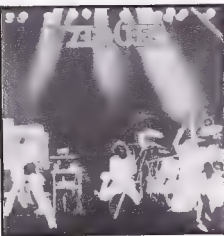
DAVE REYNOLDS Concludes The Story Of ANGEL

"TONIGHT IN THIS PLACE I SMELL THE AROMA OF THE GODS. THE GATES OF HEAVEN ARE OPEN TO ALL. DO YOU FEEL THE MUSIC? DO YOU FEEL THE MUSIC?"

"Sinful" is regarded by many as ANGEL's definitive work, a classic album in the pop-metal sphere that opened the doors for a whole host of imitators from the once glam proud Kick-Ass Kev led ROX, to the ridiculous VIRGIN (See MF issue 1 if you want a laugh) right through to Jap prog-pop band NOVELA. "Sinful" is indeed a good album but I still yearn for the mythical imagery of the cherubic ANGEL of '75 and '76.

Nevertheless "Sinful" is an album that, like all ANGEL produce (even "On Earth") should be purchased on sight. Frank Dimino is in superb vocal form from his pained performance on the opener "Don't Take Your Love" to the incredible "Bad Time" or frantic (in pop metal terms anyway) "Wild And Hot", whilst "LA Lady" features an initial Punky Meadows guitar blast before some fiddly New Orleans style piano from Greg Guffria and, as always Barry Brandt's steady backbone beat and "Yeah, I hear ya Punky!" class. Do you feel the music? Do you believe the songwriting talent these guys had? Can you listen to such subtle pop-metal love

songs as "Waited A Long Time" or "I'll Bring The Whole World To Your Door" and the almost WRATCHCHILD trash-queen sleaze lyrics of "Just Can't Take It"? (Well maybe I exaggerate but there's a hilarious whisper of "She's A Nympho" in there!)



During the latter months of 1979 the group were involved in the movie "Foxes" which starred Jodie Foster, Scott Baio and ex-RUNAWAY Cherie Currie amongst others. They ended up appearing in only five minutes performing "Foxes" which was subsequently released as a single intended to grab the disco market KISS caught upon the release of "I Was Made For Loving You". As a rip-off it failed of course, just like their attempts to rush release "You Really Got Me" in 1978 before

the VAN HALEN debut album came out, but that's another story.

The soundtrack to the movie contains "20th Century Foxes" and an unreleased elsewhere cut called "Virginia". It's worth buying this double album just for that, but don't spend the ridiculous sums some people (and in particular specialist movie soundtrack shops) ask for it. Oh, the actual film has just been put out on video over here in the UK.

That 1978 recorded live album appeared at long last in early 1980. Titled "Live Without A Net" it's an impressive, if a little too overdubbed and edited double set. Dimino proved he was still the finest vocalist in the HR world, Guffria's keyboard/Synth solo killed (Tho' live tapes from '78 display the whole awesome talent this guy has) and the extended versions of "Feelin' Right" and "Rock'n' Rollers" are also mighty recorded works. Also on the album are the bonuses of a live "20th Century Foxes" and a kick-ass cover of BOWIE's song for MOTT THE HOOPLE "All The Young Dudes" - whether Frank knew what "Marks and Sparks" is, is another matter!

What "Live Without A Net" could've benefited

TASTELESS AND TACKY

DAVE REYNOLDS listens whilst S-DEATH'S KRYSS FOX talks and talks and.....

"S-DEATH stands for SHIT-DEATH" grins the brash American "cos our music reeks of no compromise! we were gonna call ourselves FUCK!!! but that didn't quite have the same ring to it. Know what I mean?"

SHIT-DEATH are America's most underground metal band, so underground that they make the Victoria Line look like a London Transport bus route! Formed just over a year ago in Dade County, Florida, they intend moving over to England "Where it's all at."



Pic Tain Barry

KRYSS FOXF

The man I'm talking to is S-DEATH vocalist Kryss Foxx, a sort of poor man's David Lee Roth when it comes to the thing a lot of American Rock Stars are into - BOASTING.

"The British press are wetting themselves over W.A.S.P., CRUE and OZZY but you just wait till you getta load of us!" The band were formed by English born Foxx ("English in birth only man!" assures Foxx) along with bassist Richie Painter (nicknamed 'The Cunt', more due to his arrogant behaviour than any physical resemblance), lead guitarist Warren de Rabbittini and drummer Paulo Colombus.

"We used to have another guitarist called Frankie Jacobs who worked in an Abattoir hacking up animals all day. His boss told him to get his hair cut 'cos it was getting caked in pig's blood and shit like that, so he ended up looking like fuckin' Barbara Streisand in 'Yentl' so we threw him out!" explained Foxx.

Last August S-DEATH met up with manager Mick Skinn, a music-biz veteran who signed

them up to his company Humber productions and persuaded 'em that Europe was the place to be. So he and Kryss are over here looking for deals and getting a lot of attention from Ivan at Bullet Records. "The guy's got a great attitude. He believes in what we're trying to achieve here."

So, as reported in the last issue there's a strong possibility that a four track EP might see the light of day on the Bullet label. Musically S-DEATH are an amalgam of METALLICA, THE PLASMATICS, W.A.S.P. and VENOM. De Rabbittini could be the next Kirk Hammet with his lightning fast guitar work - an unsung hero if ever there was one who cites his influences as being Yngwie Malmsteen, KK Downing and Jeff Mantas.

Kryss as vocalist is the main focal point and the most disgusting (of which more in a while) and the most outspoken. What was I saying about brash Americans?

"SHIT-DEATH are The Metal Band! MANOWAR reckon they're the band for true metal but I'm tellin' ya they're not fit to wipe my arse with. They're fuckin' wimp! Paulo is thinkin' of changing his name 'cos he don't wanna be thought of as being related to their drummer. An' another thing - if that chick Heavy Metal Heather thinks Joey De Maio's a real man she ain't seen me in action. I could nail her to the floorboards any time of the day! When it comes to real women those little Japanese girls are the best. All you gotta do is say you've met Randy Rhoads and it's knickers down, go' for the pussy babe!"

Er, quite. At present the band are rehearsing for some live dates billed as the "Shit Hits The Fans" (no laughing please!) tour "sometime in the New Year". "They've only played at parties or in garage gigs back home 'cos no club will take 'em. Our best shows have been at a friends house known as 'Pamela's Place' and I'm tellin' you Pamela is a real wild chick! She keeps this big whip under her bed and loves having ice cream licked off her body!" grins the man, "she's amazing!"

S-DEATH's set includes the classic "Bastards Will

Burn", the frighteningly heavy "King Of The Realm" (A QUEENSRYCHE plus-take obviously!), the filthy "Give Her Your Finger" and the down-right disgusting "Lesbian Vampires" (cue chorus of "How many times do they get it together - once a month - bleed me!") written by Warren who told me by phone "We intend making a hard-core porn video for that which will make WRATCHELD's effort look as erotic as a pair of copulating ear-wigs. There will also be a lot of blood in it too!" (Should keep Steve Hammonds happy - he loved the WILD DOGS cover!)

However, the real master of perversion is Kryss who has a rather, er, interesting hobby. "I collect women's lingerie and I wrote our stage fave "Pantie Fetish" all about it. I tell ya that song go's down a treat live!" I'm sure it does. Having heard the demo version (see playlist in last ish for confirmation) I can safely say it's very outrageous. Kryss: "I tell ya I'd love to get hold of a pair of Betsy's knickers. I think she's one of the best pieces of pussy in metal at the moment. What we couldn't do for each other isn't worth talking about!! Maybe she can send me a pair... do you know her? What about that chick in SATAN'S DAUGHTER? That pic in Kerrang! I saw had me by the balls man! 'Pliable crotch' eh? I'd sure like to find out for myself!"

Enough! Enough! Whatever you do, don't talk to these guys if you've just eaten! At present SHIT-DEATH are sadly unwilling to make their demo commercially available, says Kryss: "Too many so-called fans make too much money out of selling demos when they should just be trading 'em in the normal sense. We don't want those kinda people making money out of us - sorry!" So the first chance metal fans will get of hearing the band will be when they get signed or start playing gigs on a wider scale - whichever is the sooner.

For more information Contact: S/DEATH c/o Ivan, Bullet Records, POBox 459, Kidsgrove, Stoke-On-Trent, Staffs, ST7 2EU, ENGLAND.

DEMO-LITION

CITIES

When major record companies keep avoiding unsigned acts it does have its good points. The band works harder and harder and gets better and better. Such is the case with CITIES. Perhaps the improvement with age comes from the apparent tightness CITIES has gained. The tracks on the demo are: "Not Alone In The Dark", "Cruel Sea", "Shades Of Black", "Deceiver" and "Dark Nights". Some of the cuts are older ones but none appear on the band's previous demo.

The tape commences with a live plea from vocalist Ron Angell to scream, "Heavy Fuckin' Metal!!" But no plea is needed here because that's exactly what it is. From there we're cannon balled into "Not Alone In The Dark", a newer CITIES cut very much in their now classic traditional pattern of song writing - lots of changes with a clean evil type



sound. The sounds of the wind and crashing sea lead you into "Cruel Sea". It's slower preying sound has a way of getting you caught in its whirlpool, as vocalist Angell screams "ATATAACK!!!!". Pound for pound it's CITIES best and a crowd favourite. "Shades Of Black" picks up the tempo a bit and ends with an amazing guitar showcase. So good in fact that a lot of comparisons come to mind, but I'll let you

figure them out. As the solo ends "Deceiver" begins. This is a pounder firmly embedded in the MALDEN/PRIEST mold with the faster guitar sounds of modern metal. Finally comes "Dark Nights" another slow beginner that takes you ever so powerfully along the road of the Heavy Metal ballad. Overall this CITIES crescendo is their finest package yet and marks a new emphasis on the out-standing guitar work of Steve Mironovich. In the school of HM, CITIES have done their homework well and have taken the finer attributes of the classic metal bands and induced their own fresh blood to produce a great demo which can't be ignored.

For more info about CITIES write to:- Ron Angell, 44 Mack St. Staten Island, New York, USA.

PHILIP DIBENEDETTO

SWEET 16

At last! Britain has an all-girl rock group to shout about. SWEET 16 hail from the East End of London and after hearing their 3-track demo tape; I can see it being only a matter of time before they are making headlines.

SWEET 16 were formed in November 1983 by drummer Mitzi Moreno, and the present line-up reads:- Sally Pike (vocals/whip), Janet Lake (guitars/keyboards/backing vocals), Julia Longman (bass/vocals) and Mitzi Moreno (drums). The band's permanent keyboard player Melissa West recently departed after the demo was recorded, which explains why the demo will not be made available to the general public.

Onto the demo which kicks off with the NIGHTRANGER influenced "Won't Let You Go" and it's clear from the start the girls mean business. What a vocalist Sally Pike is. Her vocals are a cross between Ann Wilson and Holly Woods, and such power for someone only in their late teens/early twenties. The next song up is "Don't Take Sweets From Strangers", an R.A.F. cover version (remember the Scottish band), and again it's class US influenced rock all the way

with soaring melodies and crunching power chords. "Danger Boulevard" closes the demo in fine style; featuring some excellent guitar work from Janet Lake. Mitzi Moreno clocks in some heavy duty drum pounding. In fact, Mitzi must be the only female who uses a double kit for playing and not for show.

The band quotes their influences as being: NIGHTRANGER, HEART, HUGHES/THRALL, QUEEN, BALANCE, LESS DIAMOND and VAN HALEN. Which makes a change

from the usual boring influences. The band also have a strong image to compliment their colourful music.

SWEET 16 plan to record a new demo shortly, hoping that it will secure them a management deal. They're also scouring the globe for a new keyboard player. Interested parties should contact: SWEET 16 c/o Platignum Flash Enterprises, 19 Waterloo Road, Cricklewood, London NW2 7TT, ENGLAND

KELV HELLRAZER



KEVIN KOZAK'S KOZAKADE

KOZAKADE is a moulded highly efficient and polished working unit according to the demo inserts (who am I to argue!). Hailing from Manchester, the demo tape line-up features; Kevin Kozak (lead vocals), Rose Thorne (backing vocals), Stuart Macfarlane (guitars, keyboards, 'linn' drum and syn-drum programming, backing vocals) and Sean Canning (backing vocals).

The brains behind the band is Kevin Kozak. It is sort of a solo project under a group name. The two-track demo tentatively titled "Lovestrikes" hits off with "Head Over Heals", which although impossible to classify is a masterpiece of modern mayhem(?) - swirling synths, bells, simmonds drums

and 'Linn' drums, yeah you get the full works here. KOZAKADE sure wins ten out of ten for the originality stakes. The other number "She's A Legend" has a different structure with there being more emphasis on synths than guitars. Some really good



synth twiddling from Stuart (PET HATE) Macfarlane and some excellent backing vocals from the "Arcadians" featuring the delectable Rose Thorne (PANTERA watchout) and the ever outrageous Sean Canning. The guitar solo in the song is straight out of the Jim (LEGS DIAMOND) May book of guitar playing.

Anyway, the whole product is dedicated to the "sublime power of love" and such notables as PRINCE and LEGS DIAMOND are thanked for their 'forceful inspiration in getting things rolling again'. The demo is available for £2.00 from: Leo/Cancer Productions, 15 Farnwal Road, Gorton, Manchester, M18 8DG, ENGLAND.

KELV HELLRAZER

ANGER

Body Botham (vocals), Ron Ashley (guitar), Steve Hunter (bass) and Mr.B.K. (drums).

"Metal Attack" is ANGER's second official demo. The first, "Louder Than Loud" was reviewed in MF issue no. 2.

There's no doubt that this demo is an improvement on the Danish quartets previous effort, especially in the vocal department. The Ozzy sounding "Tale Of The Sword" is the best of the four tracks while "Black Knight" and "Overheated" have plenty of raw aggression to keep the likes of MOTORHEAD and early SABBATH fans happy. "Death Before Dishonour" though lacks the power of the other numbers and suggests that the addition of a second guitarist wouldn't be a bad move.



ANGER, by no means the best metal band to come out of Denmark, but are slowly moving in the right direction. For info on the band and details of how to obtain a copy of "Metal Attack" write to: ANGER Head Office, c/o Steffen Rasmussen, Storegade 93, 6700 Esbjerg, DENMARK.

BERNARD DOE

BLACK TIGER

The name immediately reminds me of a Y&T type band but this is not so, they are one of the most exciting UK metal acts to emerge in recent years. I have not been so excited since I first heard the original Y&T. The sound they create is raw, it verges upon Punk, not in the way VENOM do but with a clean 'buzz saw' type sound. The band consists of Kev Kershaw-bass, Gary Henderson-vocals, Grahame Phillips-drums and Ken Eltringham on guitar. They were formed three years ago in Herts and this line-up is the product of those years.

The first track on the tape is "Giving Up" which kicks off with a lightning fast riff, chainsaw guitar and with Henderson spitting out the vocals, in a style not too far removed from Billy Idol (former GEN X vocalist, also check out "Rebel Yell" for

a further example of this). The sound is very UK orientated, with a US style of chorus. (STEELER, MALICE etc). Funny but true!

"Ridin'" the second song is much in a similar vein - Frank Marino style guitarizing opens it up and then straight into a punky style riff, the song then erupts into a classic slice of metal in a way that sets above the rest.

Last up is "Towers Of Silver" a real psyche of a song with maniac guitars searing through with the power of an express train, solid drumming and a real chant like chorus, BLACK TIGER have really impressed me with this tight sound, good playing and should really have a good future, providing the sound doesn't get lost along the way. For more info write to: Black Tiger, 17 Cob Mead, Hatfield, Herts., ENGLAND

STEVE HAMMONDS

DER KAISER

I'm always willing to listen to something new and in particular French metal bands, but oh dear, did you really have to put this band my way Ed? I'd heard they were supposed to be good. Good? You gotta be joking. DER KAISER are the worst band I've heard since, HELHAMMER. At least HELHAMMER are a good joke. DER KAISER aren't funny at all.

The band start off on the right note. Some heavy riffing and drumming as an intro to "Paris By Night" before they wimp-out with some well dodgy arrangements and boring vocal work from Paskal. The guitarists, Beno and P'tit (quite!)

Tchong can play a bit but they're not in the right band to display their talent, playing crap like "Foolin' Around" or "Cite Feroc".

Of course their Manager/ Publicist Sylvie Lanson praises 'em to the hilt - which is her job, but all I can say is - DER KAISER SUCK. Their only saving grace are the guitarists.

If you want to check 'em out by all means do - their address is: DER KAISER, Sylvie Lanson, 1 Esplanade de Collioure, 93330, Neuilly sur Marne, France. I'll just stick with H-BOMB and BLASPHEME etc.

DAVE REYNOLDS

AVENGER

Blood Sports
(Neat 1018)



How can a band peak after just one single recorded with a vocalist who has since departed (Brian Ross) over a year ago? This question has to be asked by AVENGER fans the world over and directed at Malcolm Dome because this is exactly how the self-styled 'doctor' views AVENGER with that tunnel vision of his. Perhaps the reason the band got such a slugging is that Neat Records were perhaps a little over anxious to get the album reviewed in its week of release that they sent a cassette of the not quite finished product instead of waiting for copies of the actual record.

AVENGER's "Blood Sports" is most definitely a GOOD metal album that can stand its own with many over-hyped American outfits output (know who I mean?). Taking off with the high flying "Enforcer" AVENGER deliver a heavy sackful of songs full of blood, sweat and power. Ian Swift's vocals aren't that far removed from those of Brian Ross although Ian can't do those high yelps on the new version of "On The Rocks" that Brian did on the original Dyncro - approved single last year. Swift however is well to the forefront of the battle and handles everything with enthusiastic ease. The perfect front-man for AVENGER.

The only criticism I have is that Gary Young's drums are much too prominent in the mix - in particular on "Warfare" (the obligatory slowie) where they dominate too much. For me "Warfare" is the weak link although I know the band themselves feel the cover of MONTROSE's "Matriarch" is the weakest on offer. I personally think it's great.

The musicianship can't be faulted and tracks such as "You'll Never Take Me (Alive)" and "Rough Ride" are powered along by the biting guitar of Les Cheetham and ably handled pounding

of Mick Moore's bass.

AVENGER go in to record a possible 12" EP or new single shortly. On the strength of "Blood Sports" I suggest you stick around to see the results. I will.

DAVE REYNOLDS

TORCH

Electric Kiss
(Sword Records)



This is Sweden's TORCH third LP (inc 1st mini-LP "Fireraiser") and I think it's a case of third time lucky. Whilst I'm not a lover of all things Swedish (unless they're called TRASH), TORCH have really impressed me this time. The sound has really changed for this LP and "Electric Kiss" leaves last years effort standing. Yeah, this LP will really be lapped up by Dave (Mr Sweden) Constable; who will probably be raving about it for the next decade.

The fast paced "Thunderstruck" opens the LP in fine style and sounds, very much like JUDAS PRIEST's "Electric Eye". "Electric Kiss" follows with a nice slow meaty riff and features a brilliant VAN HALEN type guitar solo from either Claus Wildt or Chris J. First. This number has a very chant type chorus to it and near the end the music stops and the band chant "Electric Kiss" through a phaser with electric drums in the background. This effect comes across extremely well and reminds me of KISS: "Hot On Your Heels" is again speed metal of the finest pedigree. "Running Riot" is worth a mention for its highly memorable chorus, whilst "Vicious Love" is cliched and boring.

Side two again brings the excitement back in to the red level with its W.A.S.P. type opener "Bad Girls" with its intro of "Don't talk like that, I don't like talk like that, except maybe sometimes" sighs some young female. The real LP classic is "When The Going Gets Tough". I am thoroughly knocked out by this number. It has a commercial type verse, which is surprisingly very melodic and another chant type chorus a'la

QUIET RIOT. It's nice to see that TORCH have dropped all that boring doom stuff and have taken to writing about sex and violence instead. Much more interesting subjects don't you think? Anyway, I'm going to give this LP the thumbs-up and hope that this one really breaks it for TORCH.

KELV HELLRAZER

RAZOR

Armed And Ready
(Voice Records)



RAZOR are another in the new breed of Canadian Metal acts that are currently keeping the Maple Leaf mayhem flag flying high.

This four-piece from Guelph, Ontario play hard and furious, power metal which in the main has all the power and controlled speed technique of fellow countrymen EXCITER who in my opinion are one of the current leaders in this field now that previous trend setters METALLICA have, shall we say - matured.

The best and certainly the fastest of the seven cuts on the mini-LP is "Take This Torch". A ten star classic power metal frenzy this, even if the chorus chant of "Take This Torch" sounds a lot like METALLICA's "Hit The Lights". Listen also for some excellent soloing from Dave Carlo.

"Hot Metal", "Ball And Chain" and particularly the title track are not far behind in the intense mayhem stakes. But "Killer Instinct" and "The End" are of only average standard. The final cut though, "Fast And Loud", is nothing less than the title suggests.

True, the production could be a lot better, but overall this is a fine debut especially when you consider that this is a totally independent release, funded by the band themselves. They even handle distribution.

Anyone having difficulty obtaining a copy of the album or if you want more info on RAZOR write to: The Sons Of Mayhem, 27 Edgehill Drive Guelph, Ontario, CANADA N1H 5E3

BERNARD DOE

KEEL

Lay Down The Law
(Shrapnel)

8

So here returns the man YNGWIE reckons has the musical ability of a turd huh? I've been into Ron Keel's music longer than anyone's heard of Mr. Malmsteen. I've liked the guy's output ever since the release of the indie "Cold Day In Hell"/"Take Her Down" single. So what if the songs are all one note stuff, at least Ron Keel is original which is more than I can say for the boy wonder.

Ron Keel's debut solo LP is a good'un. He's never been the greatest of vocalists I'll be the first to admit but what he does do is deliver his parts with conviction and I've always enjoyed his style. Ripping off with "Thunder and Lightning". Keel and band take no prisoners. Guitarists Bryan Jay and Marc Ferrari play some heavy duty lead and riff it up with the best of 'em. "Lay Down The Law" is vintage Keel and this sort of material should see him become a much bigger name in the US than Yngwie Malmsteen.

"Speed Demon" has strong drumming throughout from Bobby Marks and Keel himself is in fine form... as he says himself "just fasten your safety belt and hold on tight". But the best is yet to come, ignore "Princess Of Illusion" (the token ballad) and skip to "Born Ready" co-written by Keel and Marc Ferrari (his guitar playing is as classy as the car he shares his surname with) or the albums best track that's to be found on side two - the blackbusting, Lyceum Ballroom-Blitzing "Tonight You're Mine", yet another tale of a ladykiller, but what the hell - this baby does Kill!!

Also included on the album is the pounding LA metal of "Metal Generation", subtle "Til Hell Freezes Over" (was the idea ripped off from METALLICA I wonder?) and the cover of Jagger and Richards "Let's Spend The Night Together" which is

METAL all the way and has a glorious ending. So with Keel now firmly established as a solo name (now signed to Cold Mountain) and Yngwie about to unleash his RISING FORCE project it makes you wonder just who'll be the one feeling a tit eh?!!

DAVE REYNOLDS

SHOK PARIS

Go For The Throat
(Auburn Records)

8

SHOK PARIS hail from Ohio and first caught my attention on the excellent Cleveland Metal compilation a while back. Being one of the stand-out bands on aforementioned LP I greeted "Go For The Throat" with great anticipation.

What a pleasing outcome then when the record hit the decks and I discovered a real gem.

Kelv Hellrazer was foaming at the mouth over the bands name - potential glam material, but he decided they look naff and sound 'Death Metal'; Well SHOK PARIS are not death metal but they certainly have plenty of energy.

From the LP's opener, the Schenkeresque "Marselles De Sade" (reminding me of "Into The Arena") I was immediately struck by the professional sound and superb production of this album. Anyone would've thought Michael Wagner was in attendance at the controls, the sound is so crisp. Still on with the music. "Battle Cry" and "Burn It Down" are two good rockers in QUEENSRÛCHE/RATT style, whilst side one's killer must be "On A Wing And A Prayer" with some powerful vocals from Vic Hix in evidence. "Chosen Ones" is the sides closer and is the weakest track on the LP, but it is still very listenable.

Side two is the one to get excited about however with tracks like "Caged Tiger", "Never Say Why" and "Run But Don't Hide" being real barnstormers. The LP's standout is the title track with some DIO-like vocals (actually better than DIO - Vic Hix has a distinctive but not repetitive voice!) Great

riffing here as well.

So SHOK PARIS are certainly a band to look out for - let's hope they get a major deal quickly.

DAVE CONSTABLE

MALTESE FALCON

Metal Rush
(Roadrunner RR 9824)

8

MALTESE FALCON are a band we first tipped for great things back in issue one. Now, at last they release their first vinyl offering, and continue to develop on the promise shown with those early demos.

This Danish quintet deliver their metal hard and heavy avoiding the trap of believing that "speed is the essence" - an all too common fault with many of today's young upstarts. In fact I would say that only the excellent title track could be really placed in the power metal category.

In modern day comparisons, MALTESE FALCON remind me somewhat of HELSTAR with the opening out "Alive" being a prime example. But in the main it's the OZZY/SABBATH influences that come shining through on songs like "Rats", "Heavy 'N' Loud" and "Headbanger". The best track on the album for me is the aforementioned "Metal Rush" - a storming closer to the album this. Not far behind though is the powerful "On Fire". But unfortunately the number looses a little impact with its abrupt ending.

"Mamas In Town" is probably the most memorable song after the albums initial spin with its catchy chorus. Whilst "Rebellion" could go down a treat live with a chorus chant that gives ample opportunity for audience participation.

Admittedly "Metal Rush" needs two or three spins to really get into the album, and I still feel that MALTESE FALCON lack the extra sparkle that say fellow Danes MERCYFUL FATE and PRETTY MAIDS possess. But overall I'm sure that no one who invests in the album will be disappointed. A good debut.

BERNARD DOE

Q5

Steel The Light
(Albatross Records)

Yes, yet another band that was first brought to the attention of the world's headbanging public by METAL FORCES (refer MF 2, page 14), delivers the goods with a storming debut album.

There's been much praise in these pages recently for fellow North-West rockers T.K.O. and Q5 certainly deserve as much if not more glorying because in my opinion "Steel The Light" is one of the best hard rock albums ever. Strong words, I hear you say, from a scribe who swears by the metallic bible of METALLICA, EXCITER, SLAYER, ANTHRAX, EXODUS and the like. Well, though I'll admit my first love, when it comes to metal, is of the "thrash orientated" kind, I can still appreciate a good hard rock band when I hear one, and Seattle's Q5 are certainly something special.

Musically the band are in the same vein as TKO which is none too surprising when you consider that Rick Pierce (guitar), Evan Sheeley (bass) and Gary Thomson (drums) have all served time in the TKO ranks. Guitarist extraordinaire, Floyd Rose and, I presume vocalist (there's no such info on the sleeve notes) Jonathan K complete the talented Q5 line-up. I wonder what happened to singer Scott Palmerton from the bands demo? or is he and J.K. one and the same person? They do sound similar after all.

Anyway onto the album, which opens up with a real blaster in the shape of "Missing In Action". A heads down no nonsense assault with its catchy riff and harmony vocals that ooze true class. A classic? well of course, the albums full of them. My personal faves are the boppy commercial "Lonely Lady" and the title track where the band sound like a classier version of SURVIVOR.

If it's Kick-ass rock you want, then look no further than, "Teenage Runaway" or "Pull The Trigger" where Q5 match

the forementioned TKO punch for punch, (and come out winners in my book), and piss all over the likes of the much hyped QUIET RIOT.

The very commercial rocker "Ain't No Way To Treat A Lady" is the track with obvious single potential. Whilst the ballad "Come And Gone" is just brilliant but strictly for romantics. "Rock On" and the moody "In The Night" complete the track listing for one of the best packages of hard rock ever assembled on vinyl.

"TKO are the Kings of the whole fuckin' Universe" proclaimed Dave Reynolds in MF 6. There can surely be no such boundaries for Q5.

BERNARD DOE

NIGHTMARE

Waiting For The Twilight
(Ebony Records-EBON 22)

NIGHTMARE hail from Grenoble in the South of France. They've been together for three years, but during that time have suffered the usual teething troubles of young aspiring bands: line-up changes due to 'musical differences' and so on.

A following gained momentum after continual gigging (including support slots with DEF LEPPARD) and this with favourable reviews in 'Metal Attak' (France's ultimate rock magazine) attracted Ebony Records to sign them.

"Waiting For The Twilight" is the result, but I'm afraid that it doesn't really stimulate my appetite for French metal. However, this is no scathing criticism of the band, as there is some interesting riffola and twin guitar work, enhanced by a meaty production. Unfortunately the aforesaid is not complemented by the nasal tones of vocalist Christophe Houpert, who sounds like Klaus Mein without the sting (geddit?).

Influences in the house of horror include IRON MAIDEN, VANDENBERG, MSG, RAINBOW, are recognisable in the title track, "Too Late", "Royal Death" and "Lord Of The Sky".

"Waiting For The Twil-

ight" is not a worthless debut effort. The five-some are already extremely popular in France and this album should sell well, but I'm rather cynical as to whether they'll garner favour this side of the Channel.

By the time you read this, NIGHTMARE will already have laid down tracks for a second album and I've just learnt that a new vocalist has been recruited; so next time round they might produce a piece de resistance, and perhaps I'll be eating my words.

CARMINE BRUDENELL

CORROSION OF CONFORMITY

Eye For An Eye
(No Core Records)

Have you ever heard a hard-core punk band with BLACK SABBATH tendencies? Well if you haven't then you've never heard CORROSION OF CONFORMITY. If you like the sound of a mixture of METALLICA, SLAYER and HELLHAMMER mixed with THE EXPLOITED, CHARGED GBH or DISCHARGE in your breakfast cereal than these boys are for you!! "Eye For An Eye" features no less than 12 tracks to slam or bang to. From "Minds Are Controlled" to "Redneckkk" through to "College Town" or "Nothings Gonna Change" this North Carolina outfit speed through a selection of their greatest blitz. Eric Eycke spits out the "vocals" with venomous hatred, Iommi influenced guitarist Woody Weatherman plays his heart out (if he had one!) whilst Mike Dean (bass) and Clive Burr fan (no kidding!) Reed Mullin (drums) try very hard - and succeed - in keeping up with them.

As a metal record (why else would they sent it for review?) it's shit but as a punk album only the EXPLOITED can top them. Hard-core all the way.

Write to: CORROSION OF CONFORMITY, POBOX 5091, Raleigh, North Carolina, 27607, USA

DAVE REYNOLDS

DAMIEN

Damien
(Steamhammer)



To look at the photo of these jokers you'd be a bit wary of what the musical content would be like, surprisingly the music by this Frankfurt, West Germany based group is bloody excellent. The highlight of this release is the delightfully titled "Big Tits(We Know)" which manages to provide entertaining lyrics and a very Ozzy Osbourne Band type guitar sound. On a rating of 1-10 I have no hesitation in awarding this track 38C!!

Apart from this obvious stand-out (no pun intended), the other four songs are just as good musically if not lyrically. There's a lot of Eddie Van Halen/Randy Rhoads/Jake E Lee steals and the intro to "U + Me 2" after the guitar solo is somewhat reminiscent of RAINBOW's "Can't Happen Here"! However, the DAMIEN sound is both full and impressive with superb production by Wolfgang Eichholz. Vocalist Mark Wederell has a strong voice and this probably aids my enjoyment of this mini-album. "Credit Card Lover" is possibly the most commercial on offer and the one I like the least, "The Girl Next Door" opens with some tasty guitar from Tony Clark and the epic "Words" is pretty catchy but less poppy than "Credit Card Lover". As I say, a surprising debut. For more info contact: Diana Siegel, Heuchelheimer Strasse 194, 6380 Bad Homburg, WEST GERMANY.

DAVE REYNOLDS

SHARKS

Alter Ego
(Azra/Ironworks)



I cannot believe the amount of time it has taken for this LP to be released. I actually got hold of this LP nearly two years ago and I have been raving about it ever since; now at last Dave Richards and the boyz from Azra have picked up on it. It has been re-packaged as a pic disc and has a very recent pic of the band; still surprisingly with the same line-up.

LP opener "Into The Wheel" shows that these boys with fins ain't foolin' around. They bring the best of CRUE/SWEET and HALEN mixed into one. "Into The Wheel" is a fast paced rocker filled with some nice guitar fills from Spencer Sercombe. Vocalist Rick Czerny turns in a nice Tyler/Lee Roth vocal performance on this number. "Whirlpool" follows in a much slower style than the first number and has the sort of classy pace to it that could become a SHARKS trademark and really break the band. Side one closer "Already Gone" is almost a ballad and an absolute classic of a number. One of my favourites on this LP. Just love the vocal rasping of Czerny and his Roth type scream of "Loocove" at the end.

Side two is where this LP really kills. "Hard To Get" and "Under The Table" (no, not the GODZ classic) are commercial rockers in the MOTLEY CRUE vein. I love every second of them from the cowbell drumming to the fast rapping style vocals. These songs promote a party style atmosphere, which is what the SHARKS are all about. "Innermission" is what the title describes, a short guitar interlude before the live track "LA Rock". This number is the heaviest on the LP. Obviously about the wild and fast life style in LA. Probably dedicated to the bands who have yet to break out of LA and unleash themselves on the world such as: JOSHUA, POISON, HANS NAUGHTY, REDVETTE and millions of others. This number even reached the parts that songs don't usually reach i.e. Dave Constable's toes! LP closer "Shoot To Kill" is my favourite on the LP. A real party type number with lots of frills and lots of class reminding me of KISS/HALEN. "He never fucks around, always shoots to kill" shouts Rick Czerny; as he brings the LP to a close. "Alter Ego" was a ten star LP when it came out; but the production a couple of years on hasn't lasted. They could have also included a new song such as "Hey". Anyway you guys out there should really hassle "Shades" for this LP as it is a limited edition picture disc. In years to come this will become a collectors item.

KELV HELLRAZER

OBUS

El Que Mas
(Mausoleum Skull 8347)

**PANZER**

Salvase Quien Pueda
(Mausoleum Skull 8342)



Mausoleum appear to be building a monopoly in the Spanish HM market. Already they've got BARON ROJO so how many more are they going to sign? I don't take much of an interest in Spanish metal I'm afraid, it all sounds the same to me. "El Que Mas" is, I believe, OBUS' third album. I wasn't impressed with their debut "Preparte" so there for gave the follow-up a miss. This new release is pretty good but I still can't help laughing at the spanish lyrics. Only French bands can sing in their native tongue and get away with it.

After a while you tend to forget the vocals and just get carried along by the music. OBUS have a good guitarist in Francisco Laguna who has obviously listened to IRON MAIDEN a great deal (well, Adrian Smith is a friend of the band) and contributes some neat touches.

Vocalist Fortu is also pretty good at what he does and can really sing when he wants to. Stand-out tracks include "Deprisa Deprisa", "FM", "El Que Mas", "Vivire" and "Juego Sucio".

As for PANZER, well if OBUS have improved, PANZER have stagnated. Their debut LP "Al Poe Del Canon" featured a keyboard player and at times sounded like a Spanish version of DEEP PURPLE. Now they just play average melodic metal with only a very good guitar duo in Suso and Juan Leal to make them interesting listening. Only two tracks really had me moving, these being "Galones De Plastico" and album closer "Otan Si, Otan No". As for the future of Spanish HM - I hope it does well, but I wish there was more originality, what we perhaps need is a thrashed to deal power unit huh?!

DAVE REYNOLDS

RESTLESS

Heartattack
(Scratch Records)



RESTLESS look German, they sound like ACCEPT and play heavy duty metal. They are one of the better bands emulating from a country which is putting out a lot of crap at the moment in all forms of music.

Still as I said RESTLESS play Heavy Metal not quite thrash but I think strong enough to keep even the most ardent head-banger happy and with countrymates ACCEPT suffering from material deficiencies at the moment re: "Balls To The Wall", they must stand an even chance of success.

With a guy just called Czeki on vocals doing a great Udo impersonation they are halfway there already, but it is the strength of their songs which really impresses me about RESTLESS and sets them apart.

A constant barrage of high-energy HM streams from the speakers during "Heartattack" with no let up and little variation in pace. But then, that's what real heavy metal is. all about - no winping out here. Get an earful of "Fire Train" or "Break It" to see what I mean. RESTLESS have an added bonus in the form of a fine twin guitar attack; Phil Highstone and Chris Kim are both names to watch and both contribute some blistering axework on this LP.

So overall a fine debut from a fine German band.

DAVE CONSTABLE

DEEP PURPLE

Perfect Strangers
(Polydor)



DEEP PURPLE - once the bastion of British Rock and for many the name conjours up memories of one of the megabands of the early/mid seventies. Those of us who are old enough can remember seeing them and for me a PURPLE concert was the highlight of many a year. Even those individuals who were in their cribs consider PURPLE to have been a truly great band and merrily go out buying classics such as "Machine Head" and "Made

In Japan".

The History of DEEP PURPLE has been documented in many a book (no doubt making handsome profits for a few authors) but now all those stories will have to be re-written 'cos after rumour no. 2719654 PURPLE have reformed to the disgust of some and the pleasure of many.

I've got to be honest - I'm one of the one's who was not pleased and I was really looking forward to being able to tear "Perfect Strangers" apart. I had it all planned - I was going to dissect this album limb from limb and give it the first ZERO star review that METAL FORCES had ever given.

Of course, even the best plans get screwed and this one certainly did. THIS isn't a bad album BUT (and this is a BIG BUT) if you're expecting it to sound like vintage PURPLE you're in for a shock.

KOR (Keyboard Orientated Rock) is one way of describing the sound that came out of the speakers. This is the first album for a long time where you can hear Mr. Lord ALL the time. (Fortunately I'm Lord's No. 1 fan). Huge doses of Hammond.

But the biggest surprise has to be about 2 minutes into side 1 where the Harmony vocals hit you with a band! Perhaps the years have taken their toll and the band have mellowed with age.

Individually the album is a good showcase for the five members of the band and it has some excellent solo's from Ritchie and Jon, good rhythm work from Roger and Ian (Paice) and Mr. Gillan's voice is well balanced in the mix. The production is to a very high standard. However, collectively the end result is very average with few tracks standing out in the crowd.

The opening number "Knocking On Your Back Door", is very catchy (although lyrically weak - "Sweet Lucy Was A Dancer" etc), and whilst I don't like drawing comparisons (because it leads to accusations of

riff rip-off's) I can't help feeling that the title track could have been called "Perfect Stranger's (interpollating Kashmir)". Even so, it's the most likeable number to my ears.

There's not much else to write home about except, of course, to say that it will sell by the bucket load and I'm now taking bets on whether a certain MF staff member who claims that "Ritchie is God" will be down the front giving it all when The PURPLE World Tour hits the UK.

STEVE PRICE

HIGHWAY CHILE

For The Wild And Lonely
(Mirus Mini-LP)



A Dutch band with an American deal huh? I've never been much of a fan of this band but this record shows that they're becoming a competent, if a touch uninspired, HM unit. I do have some reservations about their potential though because their vocalist Armand Van Der Stigchel is very poor when it comes to singing and not shouting. If HIGHWAY CHILE have any eyes for the mass market that Mirus obviously want them to reach then maybe drafting in an American frontman might help.

The tracks here show a lot of enthusiasm and the drum sound is quite chunky, in some places aided by synth drums which beef up stormers like "Power And The Force" which is only spoilt by a messy chorus delivery from Stigchel. This track is probably the most American influenced slice of hard rock on the record.

"Pale Blue Eyes" is the obligatory slowie which is by far the worst due to that man Stigchel's inadequate vocal style. I mean, listen to him! Does he make a right balls up of it or what? I'll give him some credit, he is at his best when faced with things a bit more up-tempo like the conceptual "Custer's Last Stand" or "Horses And Shields" but to be honest, HIGHWAY CHILE would be better off without him.

DAVE REYNOLDS

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